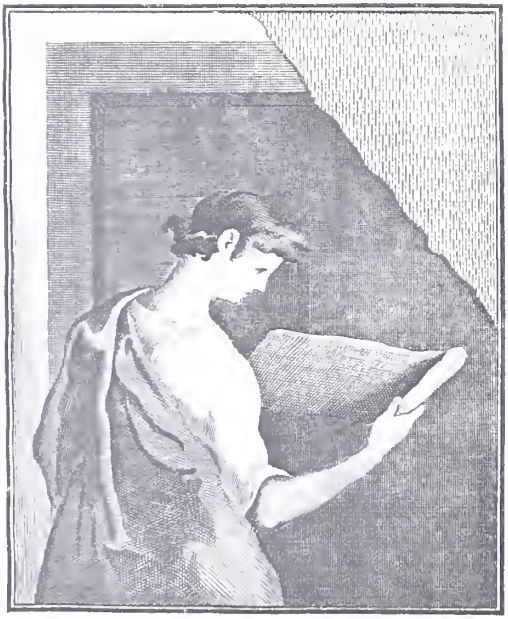

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CATALOGUE
of a
Loan Exhibition
of
ITALIAN PRIMITIVES
in aid of the
American War Relief

By Osvald Sirén and
Maurice W. Brockwell

F. KLEINBERGER GALLERIES, Inc.
725 FIFTH AVENUE
NOVEMBER 1917

PREFACE

As at present arranged, this remarkable collection of Italian Primitive Paintings will be on public view only from November 12th to the last day of the month.

The gross receipts taken for admission to the Exhibition, and the proceeds from the sale of the Illustrated Catalogue will be presented to the American War Relief.

We wish to place on record our thanks to the many owners who, by lending their valuable pictures, have enabled us to organize such an Exhibition.

F. Kleinberger,
E. M. Sperling.

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I

FLORENTINE SCHOOL

MARGARITONE D'AREZZO
(Active 1260-1290)

No. 1 The Madonna and Child

Small figure, at three-quarter length, of the Virgin in her traditional robes with hooded mantle. Reclining in her arms, the Infant is seen at her breast.

Wood, arched, 10½ by 7½ inches.

Like most of the painters of the Duegento, Margaritone d'Arezzo has not yet been well defined as an artistic personality. Yet we know the general trend and character of his art from signed pictures of St. Francis, and from the altarpiece in the National Gallery in London. This little picture belongs to the same group. It may be attributed to Margaritone, if his name is used in a rather collective sense, covering his *bottega* works as well as his individual creations.

Lent by Miss Belle Greene.

No. 1. MARGARITONE

TADDEO GADDI
(1300?-1366)

No. 2 The Madonna and Child, with Saints (Triptych)

The Virgin is enthroned, the Infant standing on Her left knee. On either side are Saints, some of whom are hardly seen and unidentifiable; these include on the left, St. Peter; on the right, St. Catharine and St. Paul.

On the left wing (I) the Nativity; (II) the Annunciation to the Shepherds; and (III) the Archangel Gabriel. On the right wing (I) Christ on the Cross, and (II) the Annunciate Virgin.

Wood, arched; the centre panel 15 by 7½ inches. The wings 16½ by 4 inches each.

Sirén: "Giotto and Some of His Followers," pp. 149-150.

This little Triptych so vividly recalls Bernardo Daddi's small altar-pieces that it has been ascribed to Bernardo, even by prominent critics. In our opinion, however, it shows fundamental divergences from Bernardo's style, and a likeness to Taddeo Gaddi.

Of the greatest importance in this respect is the lack of space in the center panel. The throne of the Madonna stands so close to the foreground that there is no room in front of it for more than one Saint on each side; and of the other figures, which are arranged in rows upon the background, we see very little. Of the foremost, the heads alone are visible, and of the remainder only the halos appear and they are piled up

behind each other. The artist has given no suggestion of their positions or of their bodily reality. The effect is decorative in an ornamental sense, but devoid of plastic values.

Of the Scenes on the wings, the Nativity is particularly interesting, as it shows a picturesque variation of the old iconographical motive. Mary is placed, half reclining, in a naturalistic pose. Joseph sits sleeping, and the shepherd on the mountain listens behind the shed to the message of the angels, who soar in the sky. The subdued coloring suggests a night effect. This composition shows more originality than the central picture. The dependence upon Giotto and Bernardo is less evident. It is a very early work of Taddeo's, and closely connected with his small panels in the Accademia in Florence; it is probably more refined than any other work by the painter at present known.

Brooklyn Museum

Lent by Frank L. Babbott, Esq.

No. 2. TADDEO GADDI

No. 3. BERNARDO DADDI

BERNARDO DADDI
(Active 1310-1350)

No. 3 Christ on the Cross

The Magdalene clasps the foot of the Cross, on which hangs the Crucified. Angels catch in sacred vessels the blood which issues from the wounds. On the left the Virgin is supported by St. John and others. On the right other figures regard the dread scene.

Wood, 12⅝ by 7⅞ inches.

Reproduced in Sirén: "Giotto and Some of His Followers" (1917).

Lent by Dan Fellows Platt, Esq.

BERNARDO DADDI

(Active 1310-1350)

No. 4 THE MADONNA AND CHILD, WITH SAINTS

The Virgin enthroned holds the Infant against her left side. On the left St. John the Baptist, and further back St. Anthony; on the right St. Nicholas, and at the back St. Francis.

Wood, arched at the top, 17¼ by 8¼ inches.

The two small pictures by Bernardo Daddi now shown are both very early works. The Madonna corresponds in composition and style very closely with the small Madonna pictures in the museum at Naples, and in the Herbert P. Horne Collection in Florence, both fully discussed in Sirén's "Giotto and Some of His Followers." It is surprising what a great number of small Madonnas Bernardo had time and opportunity to execute. There must have been a great demand for these portable domestic altarpieces, and Bernardo certainly made a specialty of this type of picture. Judging from the charactertistic design and the figure drawing, the Madonna must be dated between 1330-1336. Later on Bernardo's figure style becomes more ample and somewhat heavier.

The Crucifixion in Mr. Platt's collection is shortly discussed in the above mentioned book. It is also a rather early work, refined and delicate, possessing indescribable charm of miniature-like exactitude in technique and a very sensitive feeling for its human import.

Lent by Miss Belle Greene.

No. 4. BERNARDO DADDI

ANDREA ORCAGNA
(1308-1368)

No. 5 The Madonna and Child

Mary sits low on a cushion, with one leg bent under her; on the other knee, which is raised, she supports the Child, who lies stiff and straight in her lap, reaching out his hand to her breast. Mary bends her head a little to one side and looks down at the Child, while He turns His face away and looks at someone, who has distracted His attention, with a broad smile. Four small Angels float on either side of the Madonna's head in silent adoration, and, above, God the Father descends to give His blessing. The Madonna wears a bright blue mantle and a gold-brocaded garment; the Child is wrapped in a brocaded coverlet, and the angels have light tunics, decorated with fine gold ornaments.

Wood, 54 by 27 inches.

Sirén: "Giotto and His Followers," pp. 224-225.

In style the Madonna approaches most nearly to the St. Catharine of the Strozzi altarpiece; it is a similar full-length strong figure, the same elongated face with straight nose, long almond-shaped eyes, and wide forehead. The turn of the head is also characteristic, and the big well-formed hands are noteworthy. Both the types and the general style place this between the Budapest Madonna and the Strozzi altarpiece. If the former is to be dated in the middle forties and the latter in the middle fifties, this Madonna can be put at about 1350. The sculptural character is here less striking

than in the earlier Madonnas, especially on account of the freer compositional form, which produces a softer rhythm of line; the modeling also seems unusually supple and delicate. From the purely pictorial point of view, this painting may be designated as one of Andrea's most important works, and fortunately it has been preserved intact. It is also evident that this Madonna attained special fame, as two different Trecento copies of it exist in Florence. The first, an entirely faithful reproduction done a score of years after Orcagna's picture, is in the Uffizi storeroom. It is in the same form as the original and shows the copyist's attempt at fidelity, but the figure-drawing is stiffer. The other copy, seen at a Florentine art dealer's some years ago, is a somewhat altered and reduced version—the Angels and God the Father are left out,—and produced by a Florentine painter about 1400. It would be very interesting to know where the original was formerly placed, and how it earned its great reputation.

Lent by Philip Lehman, Esq.

No. 5. ANDREA ORCAGNA

No. 6. NARDO DI CIONE

NARDO DI CIONE
(Active 1340-1365)

No. 6 THE CRUCIFIXION

The Cross is erected in rocky ground; at the foot of it kneels Mary Magdalene, who embraces the feet of Christ which rests on the *suppedaneum.* On the left are the Marys and St. John, and a soldier on horseback. On the right is the Centurion Longinus with another horseman; the soldiers are casting lots for the raiment. High above the cross is the pelican, billing its breast.

Wood, 28 by 12¼ inches.

The composition of the picture is in many ways unusual. The figures are arranged on the steps of a rock in different vertical planes, almost as in a stone relief. The combination of bright yellow, blue and red is very effective and original, and therefore seldom met with in Trecento pictures. Only in the works of Andrea Orcagna and his elder brother, Nardo di Cione, do we find similar compositions and arrangements of colour. We may especially here compare Orcagna's small picture representing the Adoration of the Magi in the Jarves Collection at New Haven. The composition is there built up on similar principles. The types, however, are different from those in Orcagna's works and correspond most closely to the types which we find in the Paradise frescoes of the Capella Strozzi in Sta. Maria Novella, Florence, which were painted by Nardo.

JACOPO DI CIONE
(Active 1360-1390)

No. 7. The Coronation of The Virgin

The Madonna, in red robe and white mantel ornamented with blue and gold, is in profile to the right with her hands crossed before her breast. On the other side is Christ. These two small full length figures are enthroned under a canopy, which is covered with red and gold brocade and supported on either side by an angel. In the sky, with its gold background, flies on the left a cherub and on the right a seraph.

In the lower portion of the principal composition, and on the left of the step of the throne, are St. John the Baptist and St. James; behind them, and slightly higher, are half length figures of St. Paul and St. Peter. These figures are balanced on the right by St. Lawrence and St. John the Evangelist, behind whom are St. Catharine and St. Agnes. In the centre foreground, before the steps of the throne, kneel two musician angels; the one plays on the bag pipes, the other on a viola. The figures are nimbed, seen against a gold background and placed on an ornamented carpet.

The predella is decorated with Christ in the tomb, flanked by the Virgin and St. John.

Wood, arched top, 26¾ by 16¼ inches.

Lent by A. Kingsley Porter, Esq.

No. 7. JACOPO DI CIONE

JACOPO DI CIONE
(Active 1360-1394)

No. 8. The Madonna and Child, with Saints and Angels (A Triptych)

The Virgin, seated on a gold and tasseled cushion which is placed on a throne spread with a richly brocaded cloth of honour, holds the Child who stands on her lap. He, with His right hand, clutches the edge of the Madonna's robe at the top. In the foreground are two musician angels.

On the left wing are St. John the Baptist, with his cross; and St. Bernard, in monastic robes, holds a pen and a red bound book.

On the right wing are St. Michael, in armour and with the scales, standing on the dragon; and St. Bartholomew, with his knife and book.

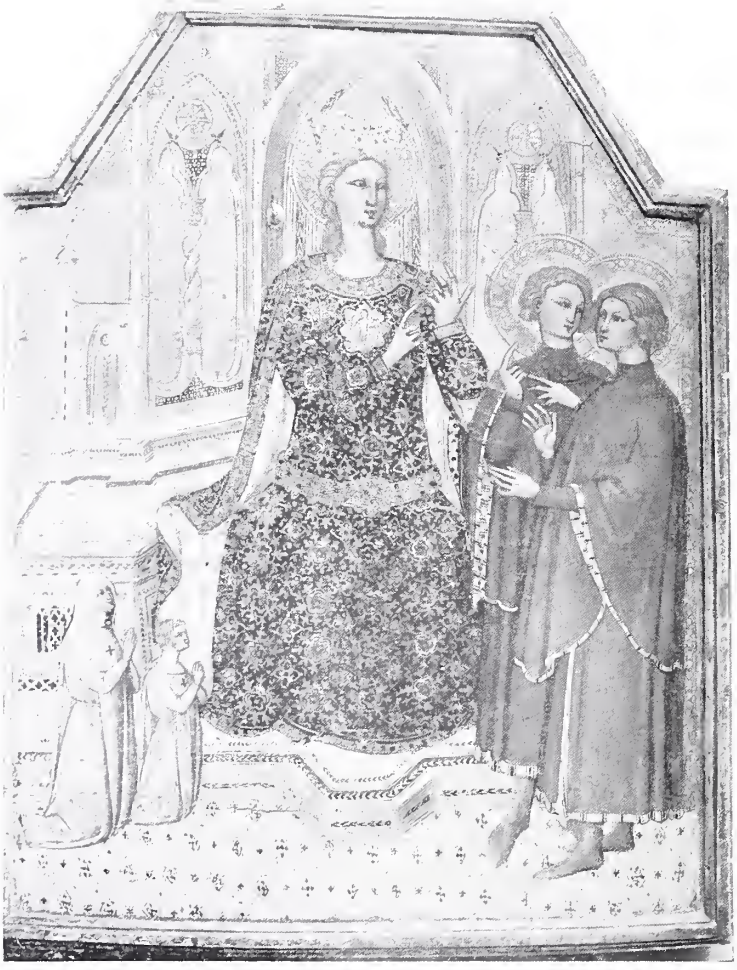
The centre panel, 57 by 30½ inches.

Each side panel, 47½ by 22 inches.

This and the preceding picture represent Jacopo di Cione under different aspects, the one being a beautiful little devotional picture probably intended for some private chapel, and the other a large Triptych which must have decorated the altar of some large church. Yet, both must be dated at about the same period of Jacopo's activity, that is to say, between 1365-1373.

They are still Orcagnaesque in a general way, though evidently not painted during the life time of Orcagna. On the other hand they are earlier than those late works which Jacopo di Cione executed after he had come under the influence of that rather commercial producer, Niccolò di Pietro Gerini. Both of these pictures are mentioned in the catalogue of Jacopo's works in Sirén's "Giotto and His Followers."

No. 8. JACOPO DI CIONE



No. 9. AGNOLO GADDI

AGNOLO GADDI
(1333-1396)

No. 9 An Allegory: A Votive Picture

Full length; smaller than life size. The principal figure, in a dark blue dress superbly decorated with gold and richly bordered, is seated on a golden throne which is inlaid with white and red. The portion of her robe covering the centre of her breast has a gold insertion, figured with a small Amor. Turning slightly to the right, she tells on her fingers the points of her argument with the red-gowned St. Cosmo and St. Damian, who stand on a lower step in the foreground. On the left kneel a nun and a girl; a red cross is patterned on their breast.

Wood, 21 by 17 inches.

This little picture is of unusual interest, both by its theme and through its decorative brilliance. It has probably been a votive offering to some hospital chapel. The donors kneeling to the left, dressed in white robes with a red cross on their breasts, are evidently members of some religious organization devoted to hospital work; this is further emphasized by the two Saints on the right, Cosmo and Damian, the young doctors and protectors of hospitals. The enthroned female figure may be explained as a kind of Caritas; she is perhaps an allegorical personification of the protectress of some municipal hospital, or private corporation.

The attribution of the picture to Agnolo Gaddi is of importance, because it lifts the master to a higher level than that marked by the works usually ascribed to him. Agnolo's personality is still rather obscure, but to set out a stylistic analysis of his art would take up too much space.

Lent by Otto H. Kahn, Esq.

GHERARDO STARNINA
(1354-1408)

No. 10 The Madonna and Child, with Angels

The Madonna, in a brocaded and patterned robe, leans her head forward to the left as she reclines on a tasseled cushion of gold material of fine texture. The cushion is placed on a bright red carpet on a mosaic floor. She presses to her side the Child, who leans His head near her right breast. On either side are angels, graduated in three ascending pairs. The uppermost pair hold the crown above the Virgin's head. The nimbi are patterned, and strongly incised on a gold ground.

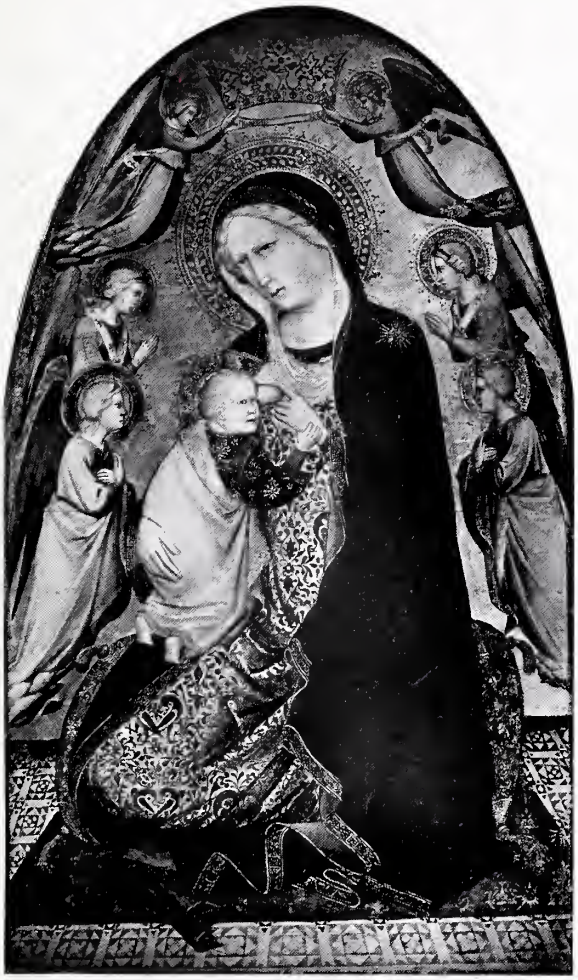
Wood, arched at the top, 33¼ by 19⅞ inches.

Formerly in the collection of Rodolphe Kann, Paris, where it was catalogued as of the School of Giotto. ("Catalogue," Vol. II, No. 122.)

Exhibited at the Burlington Fine Arts Club, 1904, No. 69, as from the School of Agnolo Gaddi.

Mentioned as a work by "Il Compagno di Agnolo Gaddi" in Sirén: "Lorenzo Monaco," p. 41.

This is a characteristic work by a painter known as "Il Compagno di Agnolo," a name which hints at his close connection with Agnolo Gaddi. The reasons why this "Compagno" may be identified with Gherardo Starnina are shortly stated in the Jarves "Catalogue," where several of his works are mentioned. They are all characterized by great uniformity of type and colour, so that no mistake as to the artistic personality is possible. This painter collaborated with Agnolo Gaddi in Sta. Croce, where he executed the frescoes on the Cappella Castellani, said by Vasari to be Starnina's work. Later on he journeyed to Spain. He was back in Florence in 1387. The last works known by Starnina are certain frescoes, executed in 1408 in St. Stefano at Empoli. The present picture probably dates from the end of the Fourteenth Century.



No. 10. GHERARDO STARNINA

No. 11. NICCOLO DI PIETRO GERINI

NICCOLÒ DI PIETRO GERINI
(Active 1390-1400)

No. 11 The Madonna and Child

Three-quarter length figure of the Virgin, standing and turned three-quarters to the right. In her traditional robes and a richly jeweled crown, she gives the breast to the Infant, who is enveloped in a drapery ornamented with golden stars, and rests on her left arm.

Wood, arched and cusped, 23 by 18 inches.

It is often difficult to tell to what extent pictures attributable to the workshop of Niccolò di Pietro Gerini may be regarded as his individual creations, because the co-operative method of painting was evidently employed to a large extent. Quite a number of well known artists were busy in assisting this much employed producer of altar-pieces. In this particular instance we may hesitate between Niccolò Gerini and his son Lorenzo di Niccolò. The powerful and somewhat angular drawing of the figure, as well as the type of the Virgin, recall certain figures in the former's signed frescoes at Prato and in the large representation of the Entombment of Christ in the Accademia at Florence; but this Madonna is unusually pleasant and decorative for him.

4099

Lent by A. Kingsley Porter, Esq.

GIOVANNI BONSI DA FIRENZE
(Active 1366-1371)

No. 12 The Madonna and Child, with Angels

The enthroned Madonna, wearing a robe of golden texture and a dark blue mantle lined with green, holds the Infant Christ on her lap. He wears a red robe lined with green, and a gold under-robe. With His right hand He blesses in the Greek manner; in His left He holds a *cardellino*. On the left and right of the foreground kneels an angel, with folded hands. Above the throne another pair of angels hold up the red, blue and gold cloth of honour. Each figure is nimbed and seen against a gold background.

The inscription in the center of the lower step may be read, with its contractions:

"Questa tavola a fatta fare
Mona filippa di dophilo
Ammanati, moglie charissima
Di puchio di ghetto."

Wood, 45½ by 28 inches.

The present picture is attributed to Giovanni Bonsi da Firenze, because of its striking similarity in style with the large Madonna, bearing his name and the date 1372, in the Vatican Gallery. The points of contact are so close that there can be no hesitation as to the attribution, yet it is worth noticing that only these two paintings by the master are at present known.

No. 12. GIOVANNI BONSI DA FIRENZE

No. 13. LORENZO MONACO

LORENZO MONACO
(Active 1370-1425)

No. 13 THE MADONNA AND CHILD

Full length figure of the Virgin, in a blue mantle lined with yellow and spread in folds across her whole form. She is seated on a cushion of green and gold texture. She holds the Child, who is in a long rose coloured robe and holding white flowers in His left hand, on her raised left knee. Gold background. A coat of arms on the front of the steps, and on the base of each column that form the tabernacle setting of the picture.

Wood, 33 by 18½ inches.

Formerly in the collection of Charles Loeser, Florence.

This Madonna is evidently a late work by Lorenzo Monaco, probably painted about 1420, when the Gothic swing of his figure design had reached its full development. It may be compared with the Annunciation in S. Trinità in Florence, or with certain figures in Lorenzo's well known representation of The Adoration of the Magi in the Uffizi. It is particularly interesting, thanks to the beautiful preservation of the old tabernacle with the original coat of arms and the fine golden ground.

Brooklyn

Lent by Frank L. Babbott, Esq.

GIOVANNI DAL PONTE
(1385-1437)

No. 14 ST. JAMES AND ST. JOHN; THE RESURRECTION, AND CHRIST ON THE CROSS (TWO WINGS OF AN ALTARPIECE)

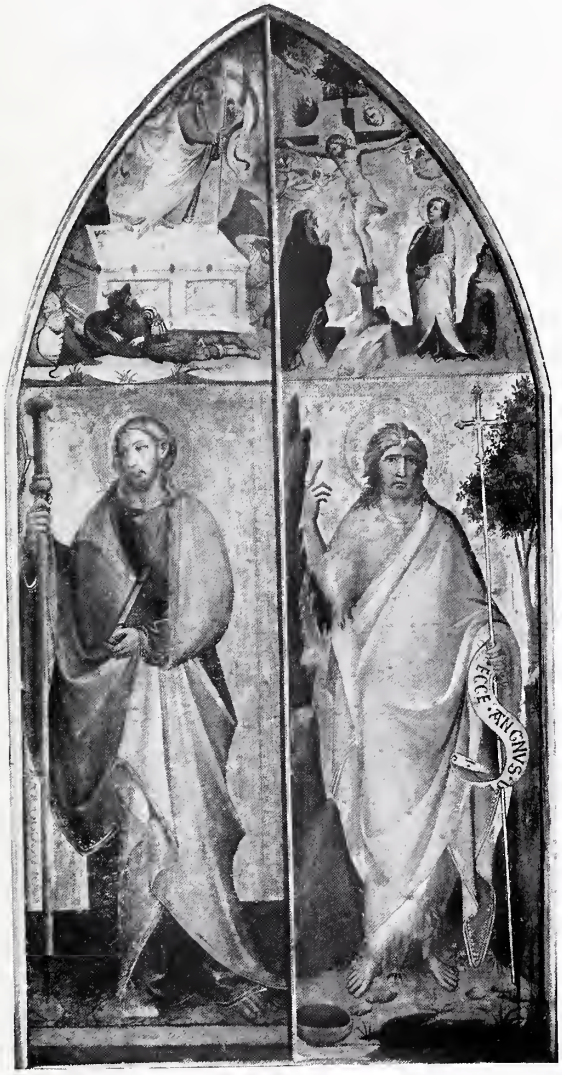
In the dexter, or left panel, St. James holds the pilgrim's staff in his right hand, and a book in his left. Above, Christ is seen rising from the tomb with the Banner of the Resurrection; the Roman soldiers lie asleep on the ground.

In the sinister, or right, panel St. John the Baptist, wearing his camel's hair coat, holds a crystal cross with the scroll inscribed: *"Ecce Angnus* (sic) *Dei."*

Gold background with trees. Above, angels catch the blood that issues from the wounds; the sun and moon are treated symbolically.

Wood, each panel, 49 by 12½ inches.

The tall and powerful figures, with sharply cut types, reveal at once the hand of a strongly individual painter. We know the same hand from several large altar pieces in the Uffizi, in the National Gallery in London, and in other collections. All these pictures used to be ascribed to Jacopo da Casentino, a mistake caused by some misleading statements of Vasari, corrected by Herbert P. Horne in an article in the *Burlington Magazine,* August, 1906, where full documentary evidence is set out about the painter Giovanni dal Ponte. He was a younger contemporary of Lorenzo Monaco, and one of the most interesting transitional masters of Florence. The design of his figures has still something of the Gothic swing, while the treatment of the folds and draperies approaches the classic mode of the Quattrocento.



No. 14. GIOVANNI DAL PONTE

No. 15. AMBROGIO DI BALDESE

AMBROGIO DI BALDESE
(1352-1429)

No. 15 The Madonna and Child, with Saints

The Madonna, in a richly brocaded tunic and a dark blue mantle lined with green, holds on her lap the Child, who wears a light yellow robe, girt at the waist; on the left are St. Peter, and St. Dominic with the lily. On the right are St. Paul, with a sword, and St. Nicholas with the three golden balls. Gold background.

In the upper portion of the composition is Christ in the tomb, on the left is the Virgin, on the right St. John the Baptist.

Wood, arched, 22½ by 12¾ inches.

Ambrogio di Baldese is a painter who, until recently, remained almost unknown. A partial reconstruction of his artistic personality may be found in the "Catalogue of the Jarves Collection," where ten works by him are mentioned. Ambrogio belonged to the group of painters who for some time were active under the leadership of Niccolò di Pietro Gerini, the enterprising head of a large Florentine *bottega* at the beginning of the Fifteenth Century. We also know that Ambrogio worked for the Florentine Duomo, where he executed decorative works in conjunction with such painters as Jacopo di Cione, and Bicci di Lorenzo. In his best works he stands on the same level as Giovanni dal Ponte, and he may thus be regarded as one of the links between the old Giotto School and the Quattrocento masters of Masolino's and Masaccio's time and style.

PARRI SPINELLI
(1387-1452)

No. 16 THE MADONNA AND CHILD

The Madonna, represented at full length and enthroned, holds the Child on her lap and against her right side. On the left and right a seraph, with extended wings, is on either side of the throne.

Inscribed above the frame:

"Ave Maria, Gratia Plena."

Wood, 38 by 17½ inches. Arched in tabernacle form.

The attribution of this picture to Parri Spinelli opens up the question as to whether this artist should be identified with the artistic personality we used to call "Il Maestro del Bambino Vispo." The problem is discussed in two articles in the *Burlington Magazine,* 1914, but since that time we have discovered some further works by him which seem to confirm our hypothesis. The present Madonna, as well as some other very similar Madonnas in the Museum at Helsingfors, Finland, and in the John G. Johnson collection in Philadelphia, and elsewhere, must be rather early works by Parri, probably executed shortly after the death of his father, Spinello Aretino—that is to say, between 1412 and 1420.

Lent by Dan Fellows Platt, Esq.

No. 16. PARRI SPINELLI

No. 17. PAOLO DI STEFANO

PAOLO DI STEFANO
(Active 1450-1478)

No. 17 THE MADONNA AND CHILD, WITH ANGELS

The Virgin, her head framed in with her dark blue hood, is seated on a broad cushion and presses to her breast the Infant Christ. He stands on her left knee, His robe having a scalloped border and being confined at the waist by a girdle. He holds a bird in His left hand, as He looks up earnestly into the eyes of his mother and inserts His right hand in the upper part of her robe. Angels hold the crown in the sky. The figures are nimbed, and the background is of gold.

Wood, arched at the top, 57 by 27½ inches.

Formerly in the Davanzati Palace, Florence.

Paolo di Stefano's name is known from a large fresco painting now in the cloister of St. Apollonia in Florence; Cavalcaselle has also, with good reason, attributed to him a large picture in the Pisa Gallery, and a fresco in San Miniato al Monte, outside Florence. An intelligent stylistic comparison between these pictures and the present Madonna seems to us to afford evidence for the attribution of the latter to Paolo di Stefano. Particularly characteristic of the painter are the large floating angels with outstretched arms, who in the Madonna picture are holding a crown over the Virgin's head, and in the fresco are catching the blood of Christ in golden chalices.

FRA ANGELICO
(1387-1455)

No. 18 Madonna and Child, with Angels

The Madonna, in a red tunic and a blue mantle, which is edged with gold and fastened with a gold clasp, is seated at full length. On her right knee she rests a gold vase which contains a long-stemmed lily, and white and red roses. Resting against her left side is the Infant who, standing on her lap with the leg raised, holds a lily in His left hand. He wears a long rose-colored robe, edged with gold embroidery. The cloth of honor is patterned with gold rosettes set in square compartments, and is held up at the corners by three angels. The foreground is of burnished gold; on the lower step is seated, on the left, a seraph holding a keyed organ; on the right, a cherub with a viola.

Wood, arched, 37½ by 18 inches.

A wedding present from King George IV to King Leopold I; subsequently in the collection of Leopold II.

It is remarkable that this Madonna is practically unknown to students. Yet, it is one of the most canonical renderings of the traditional motive by this master, the foremost of the painters of the Madonna. We feel the spirit of the pious monk Fra Giovanni; it is a hieratic hymn to the Virgin, though rendered with rather less poetry than devotional reverence. It is one of the least intimately human compositions by Fra Angelico, but masterful in design and unsurpassed in technique. It must belong to a comparatively early epoch in his evolution, probably about 1430, when he painted such works as the Madonnas at Berlin and Parma. In those pictures he has used similar compositions, placing the Virgin in a low position on a cushion. The music-making angels remind us of similar figures in the works of such transitional masters as Giovanni dal Ponte and Parri Spinelli, a fact that also proves that the work must be of fairly early date.

Lent by J. Pierpont Morgan, Esq.

No. 18. FRA ANGELICO

FRANCESCO PESELLINO(?)
(1422-1457)

No. 19 The Annunciation

(I) In the left compartment the Archangel Gabriel, in a red robe embroidered with gold and a blue underdress, is outlined against an open casement, on the further side of which are flowering shrubs and flowers set in a hilly landscape. The Archangel gesticulates solemnly with both hands, and inclines towards the right, where, high up, hangs a pink curtain. The composition is bounded by a column on either side.

(II) In the right half the Virgin, in a red tunic and a mantle edged with gold, is seated on a low throne placed at the entrance to an inner chamber, in which, on the left, is a window. At either side of the green wall forming the background is a column.

Wood, 11¼ by 6½ inches.

The influence of Fra Angelico is so evident that it need hardly be pointed out. It lies mainly in the general design of the whole work. But the drawing of the figures, the treatment of the folds and the hilly landscape clearly reveal another hand than that of the Frate. The plastic values of all these parts are more emphasized; the feeling for form and organic structure is more developed than is ever the case in Fra Angelico's authentic paintings. Yet, there is something tentative, something youthful and timid in the whole presentation. The picture seems to us to be the work of a very young master, whose genius had not yet quite freed

itself from the bonds of tradition. The painter may have been Pesellino, though at an earlier stage of his development than is illustrated by his well-known, mature works. If Pesellino worked for some time under the influence of Fra Angelico, before coming into closer contact with Fra Filippo, nothing could be more natural than that he thus should paint this charming Annunciation. It forms a link between the soft and fluent style of Fra Angelico and the art of the accomplished Renaissance artist, Francesco Pesellino.

Lent by Philip Lehman, Esq.

No. 19. FRANCESCO PESELLINO (?)

No. 20. DOMENICO VENEZIANO

DOMENICO VENEZIANO
(Active 1439-1461)

No. 20 The Portrait of a Lady

In profile to the right, looking into the distance. The hair on her forehead and the back of the neck has been shaved. In her red head-dress is a small chain of pearls. Her red robe is richly brocaded in a large pattern of floriated designs. The right hand, with the fingers extended, is raised to her breast; those of the left point downwards. The plain background, originally of peacock blue, has recently been stripped of a coat of unsightly modern paint and is now greenish.

Wood, 21½ by 14½ inches.

Formerly in the Toscanelli collection, No. 140, sold in Florence, April, 1883, and attributed to Piero della Francesca as a portrait of Battista Sforza, wife of Federigo da Montefeltro. (She died in 1472.) Subsequently in the Edouard Aynard collection, sold in Paris, December, 1913, No. 63.

This portrait of rare beauty and refinement corresponds in a general way, both in color and draughtsmanship, with such works by Domenico Veneziano as the large altarpiece in the Uffizi and the predella picture in Berlin. It reveals the same individual feeling for line, and light transparent tones that may be observed in those works, but whether that suffices as the basis of an attribution is another matter. It is particularly difficult to decide, in the case of a master by whom so few works are known. A portrait evidently painted by the same hand has lately entered the collection of Mrs. J. L. Gardner, at Boston; it is better preserved, but the composition is less interesting, as the hands are omitted. In fact, there are very few Florentine portraits of the early Quattrocento with the hands included; and, as far as we know, none surpasses the present portrait in decorative beauty of design.

Lent by Philip Lehman, Esq.

ANDREA DEL CASTAGNO
(1410?-1457)

No. 21 Portrait of a Young Man

Half length, three-quarters to the left, in a pleated crimson doublet. His right hand is raised to his breast; the joints of the fingers are bent; on the little finger is a ring, containing a lock of dark brown hair. The figure is relieved against a sky background.

Wood, 21 by 15½ inches.

Formerly in the collection of the Marchese Torrigiani, Florence.

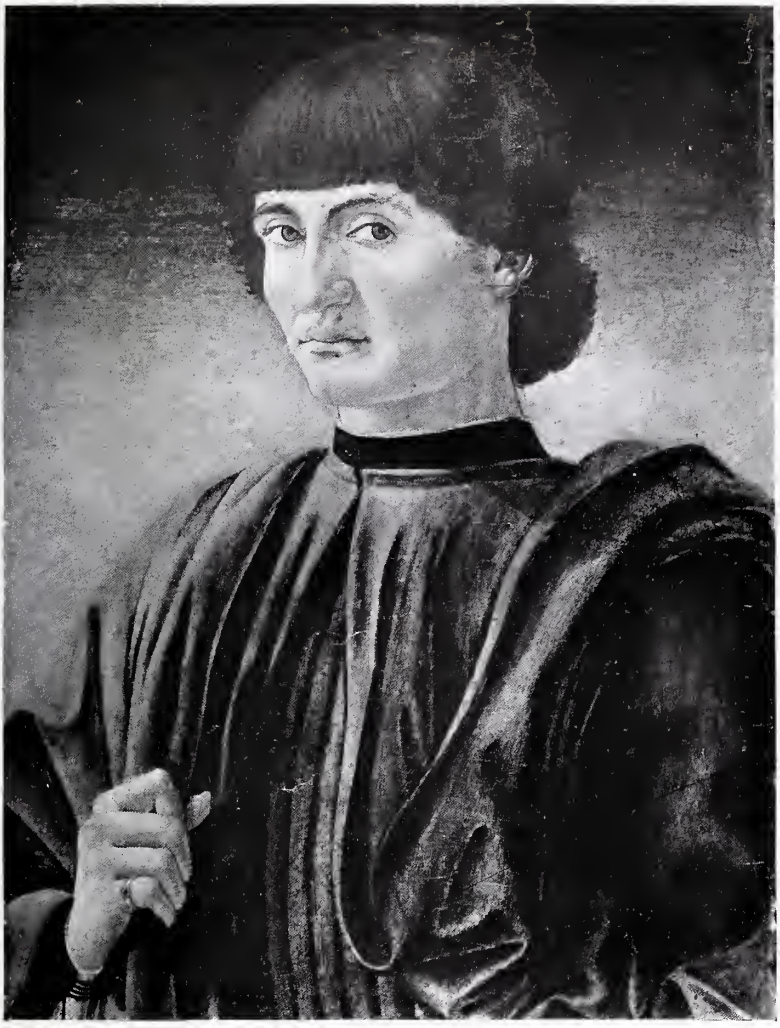
Subsequently in the collection of Rodolphe Kann, Paris ("Catalogue," 1907, Vol. II, No. 120).

E. Michel, in the *Gazette des Beaux Arts,* 1901, p. 496.

Berenson: "Florentine Painters," p. 130.

This is one of the supreme works of Florentine Art. As a portrait, it stands practically alone, quite apart from other *Quattrocento* portraits. It should rather be compared with some of Donatello's bronze busts than with paintings of the time; the form has all the qualities of a plastic work, and it contains the same tremendous energy that permeates Donatello's creations. Every line, every shadow is vibrating with vital energy,—it is a dramatic conception of compelling power. If we compare it with known works by Andrea del Castagno, we have to choose some of the younger Apostles in the *"Cenacolo"* in Sant' Apollonia in Florence. They show types of similar construction, the same *terribilità* in form and expression. This picture alone would be enough to secure Andrea del Castagno a leading place among Renaissance painters; it reveals in the most concentrated form the fundamental principles of Florentine painting.

Lent by J. Pierpont Morgan, Esq.



No. 21. ANDREA DEL CASTAGNO

FOLLOWER OF FRA FILIPPO LIPPI
(Active 1450-1460)

No. 22 The Madonna and Child

The Madonna in a pink robe, cut low at the neck to show a little fine linen beneath, and a silken headdress, is turned nearly in profile to the left. She looks down tenderly at the Child who, seen only to the breast, looks towards the right as He raises His right hand to His mother's breast, and His left to her chin. Dark background.

Wood, 19 by 14½ inches.

Formerly in the collection of Charles Butler, London, and subsequently in the Hainauer collection, Berlin.

In the critical introduction to the Catalogue of the Hainauer collection, which was edited by Dr. Bode in 1897, the picture is said to stand close to Fra Filippo Lippi in style, a statement which we entirely endorse. The general spirit of Fra Filippo's art is evident in the picture, and the design is probably derived from some composition by the Frate; but whether the picture should be accepted as his own is more difficult to decide, partly because of its fragmentary condition. The most nearly related work that we can think of is a little Madonna in the Pallavicini collection in Rome, traditionally called "Lorenzo da Prato," though presumably an early and attractive work by Zenobi Macchiavelli. If we examine the morphological details in that pic-

ture, such as the drawing of the ears, the eyes, the nose and the mouth, we can observe a great similarity with corresponding parts in the little Madonna now on exhibition. These two pictures may well have been executed by the same painter. Later on Machiavelli developed into a much less attractive artist; his mature works in the galleries at London, Dublin, Paris, Pisa and elsewhere are somewhat bulky and overloaded with draperies. However, there is a signed picture by him of St. James at Berlin, dated 1463, which offers good support for the present attribution. The two above-mentioned Madonnas should be still earlier, as they were painted under the direct influence of Fra Filippo, possibly in his studio.

Lent by George and Florence Blumenthal

No. 22. FRA FILIPPO LIPPI (?)

FLORENTINE PAINTER, ABOUT 1450
(KNOWN AS "THE CASSONE MASTER")

No. 23 A PANEL OF A MARRIAGE CHEST

Front of a marriage chest, illustrating the arrival of a Cavalier, his Betrothal, and the Marriage Feast. Possibly the arrival of Ænaeas at Dido's palace.

A procession of knights and their attendants in richly gilded attire, and on beautifully caparisoned horses proceed from the left. On the right are the decorated family loggia, and the palace of the bride where the marriage festival takes place. In the background is seen a basilica with gilded doors, and a renaissance palace. These two structures may have been suggested by actual buildings in Florence about the middle of the Fifteenth Century.

Wood, 17 by 55 inches.

The picture was sold at the Dollfus sale in Paris, April, 1912. It has been reproduced in "*Les Arts,*" 1904, wrongly attributed to Pesellino and under the incorrect title of "The Marriage of Esther and Ahasuerus." It is fully illustrated and described in Schubring, "Cassoni," No. 191, Plate 41.

This cassone panel comes from one of the leading workshops in Florence about the middle of the Fifteenth Century, where evidently a great number of similar decorative pictures were executed. There are several works from the same *bottega* in American collections, for instance, one in the Jarves Collection in New Haven, and one in the Boston Museum, both illustrat-

ing the "Visit of the Queen of Sheba to Solomon," a motif which appears at least a dozen times on cassone-panels from the same *bottega*. This subject must have been regarded as particularly well fitted for the decoration of bridal chests. It offered splendid opportunity for display of gorgeous costumes and rich ornamentation, which also has been one of the principal aims in the execution of the present composition. As most of the cassones, it represents a Betrothal between princely actors, who may be identified as Ænaeas and Dido.

The loggia, as well as the palace, are evidently drawn after the Palazzo Medici. The church in the background may be a free representation of S. Piero Scheraggio in Florence, now destroyed, as claimed by tradition.

No. 23. FLORENTINE PAINTER ABOUT 1450

DOMENICO GHIRLANDAIO
(1449-1494)

No. 24 Portrait of Giovanna Tornabuoni

Half length; in profile to the left against an architectural background. Her hair falls in wavy tresses over her temples, and covers her ears. Her sleeves are of dark red material, decorated with simple floriated designs placed within yellow diamond-shaped compartments. Her gown is cut square across the breast; her coat is of brocaded cloth of gold, patterned with classical designs. A fine black silken cord encircles her neck, and from it hangs a ruby in a claw setting, with three pendent pearls. In her superposed hands she holds her kerchief. In the recess at the back is placed a cluster of precious stones, surmounted by a winged dragon; on the right a Book of Hours. Above is looped a necklace of coral beads.

Inscribed (in capitals) on the cartel:

"Ars utinam mores animumque effingere posses,
Pulchrior in terris nulla tabella foret,"

with the date: *MCCCCLXXXVIII.*

("Art, could'st thou but portray character and the mind, there then would be no picture in the whole world more beautiful than this.")

Wood, 29¾ by 19½ inches.

The charms of Giovanna were sung by all the poets of Florence. In 1486 she married Lorenzo Tornabuoni, and Domenico Ghirlandaio began in S. M. Novella, Florence, his series of frescoes. In them he

included numerous portraits of his patrons, and among them that of Giovanna. In 1488 she died, and in 1497 her husband was beheaded. Giovanni was a cousin of Giuliano de' Medici, whose portrait is here exhibited.

Subsequent to being the property of the Tornabuoni and the Pandolfini families, this portrait was in a private collection in Paris. It was lent by the late Mr. Henry Willett, of Brighton, to the Royal Academy in 1878 (No. 210); and in 1888 to the National Gallery. It next passed to M. Rodolphe Kann, Paris ("Catalogue," 1907, Vol. II, p. 121).

Gazette des Beaux Arts, 1897, Vol. XVIII, pp. 493-497.

G. S. Davies: "Ghirlandaio," 1909, p. 117.

Hauvette: "Ghirlandaio," 1909, p. 138.

Berenson: "Florentine Painters," 1909, p. 138.

Lent by J. Pierpont Morgan, Esq.

No. 24. DOMENICO GHIRLANDAIO

No. 25. BASTIANO MAINARDI

BASTIANO MAINARDI
(Active 1450-1513)

No. 25 The Madonna and Child

The Madonna, in red tunic and ample robe, kneels, with folded hands, and contemplates the Infant who on the right reclines on part of her upturned robe. Behind, on the right, are the ox and ass under a thatched pent house, the supports of which rest on the wall that separates them from the background; a view of a walled city at the foot of a hill on the left; the Annunciation to the Shepherds on the right.

Canvas, 28 by 20½ inches.

Formerly in the Collection of Baron Lazzaroni, Paris.

This is an early, characteristic work by Mainardi. The type of the lovely Virgin recalls certain heads in Mainardi's frescoes in the Collegiata at San Gimignano, executed about 1482, under the supervision of Domenico Ghirlandaio. Among other early paintings by Mainardi, closely related to the present one, should be mentioned the standing Madonna in Berlin and the charming Madonna at half length in the Museum at Lille, a picture which is still honored with Ghirlandaio's name. There also we may observe the same landscape background as in the picture now exhibited.

NY Brooklyn Mus.

Lent by Michael Friedsam, Esq.

SANDRO BOTTICELLI
(1444-1510)

No. 26 Portrait of Giuliano de' Medici

Almost in profile to the left; in a black doublet, a red under-robe which is barely seen, with white linen beneath. He has long black hair, which falls on to his neck and covers his ears. Neutral-toned background.

Wood, 21 by 13½ inches.

Formerly in the collection of Conte Procolo Isolani at Bologna, but practically unknown until its publication, as "An Unknown Botticelli," in the *"Times,"* London, April 1, 1914, subsequent to its purchase by the present exhibitor.

"The expression is proud, intellectual, refined, and a trifle cruel."—Mrs. Berenson, in *Art in America,* 1914, Vol. II, p. 214.

Roger Fry, in the *Burlington Magazine,* 1914, Vol. XXV.

Giuliano de'Medici (1453-1478), the younger son of Piero di Cosimo de'Medici, was carefully trained by the foremost scholars of his day. Tall and handsome, and distinguished by his prowess in all knightly exercises, he was the darling of the Florentine people. His devotion to the Genoese maiden *La Bella Simonetta* has been recorded in pictures by Botticelli and by poets. He was murdered during the celebration of Mass in the Duomo, Florence, on April 26, 1478, on the occasion of the Conjuration of the Pazzi, when his elder brother Lorenzo narrowly escaped with his life.

It is to be noted that in this portrait he is turned towards the left, while in the two others extant he faces to the right. This rare, and characteristically Florentine, portrait must have been painted but a few months before Giuliano's death.

It is perhaps worth nothing that the mother of Giuliano and the father of Giovanna Tornabuoni—her portrait is now lent by Mr. Morgan—were brother and sister.

Lent by Otto H. Kahn, Esq.

No. 26. SANDRO BOTTICELLI

PIERO POLLAIUOLO
(1443-1496)

No. 27 The Madonna and Child, with Angels

The Virgin, enthroned in an architectural setting formed by two Ionic columns, which have their bases on a parapet, is seen at three-quarter length looking out with an air of dignity at the spectator. A gauzy kerchief falls onto her shoulders. With both hands she holds the Child on a cushion that is placed on her lap. The Child is almost nude, and in a leg-free attitude. Further back, and on either side, is an angel who looks inwards to contemplate the scene. In the left foreground is a vase, containing long-stemmed flowers.

Wood, 30¾ by 21¾ inches.

Formerly in the collection of Alexander Barker, London; subsequently in that of G. P. Boyce, London; and then of Consul Weber, Hamburg.

Exhibited at the British Institution, 1860, No. 108; at Leeds, 1868, No. 9; and at the Royal Academy, 1877, No. 142; in each of these cases catalogued under the name of Antonio Pollaiuolo.

Exhibited at the Art Society, Berlin, 1901.

Athenaeum, January 27, 1877.

Nöhring: "Sammlung Weber," 1898.

Woermann: "Weber Catalogue," 1912, No. 23, as of the Florentine School, about 1475.

The present Madonna shows affinity with Piero Pollaiuolo's early works. Her type is practically the same as that of the Angel in the Annunciation in the

Kaiser Friedrich Museum, Berlin, and in the Tobias and the Angel, in Turin, though there turned more to the front. The very beautiful hands also correspond closely with those in Piero's well recognized pictures in the Uffizi and elsewhere, while the folds of the Madonna's mantle are treated in exactly the same way as those of the Virgin's dress in the Berlin "Annunciation."

Yet more important than all these details of mannerism is the individual tone and quality of the picture, which is clearly Pollaiuolesque, a fact which was previously recognized when the picture was attributed to Antonio Pollaiuolo. It is, however, dissimilar from Antonio's individual creations, less severely sculptural in form and design. It is, indeed, a work by Piero, the younger and more eclectic brother who, in his early years, was strongly influenced by Baldovinetti and Botticelli.

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Lent by Martin A. Ryerson, Esq.

No. 27. PIERO POLLAIUOLO

BARTOLOMMEO DI GIOVANNI
("Alunno di Domenico")
(Active 1485-1500)

No. 28 THE MADONNA AND CHILD, WITH ST. LOUIS OF TOULOUSE AND ST. JOHN THE EVANGELIST, WITH DONORS.

The Virgin seated on a throne, of architectural design which has side panels and terminates in a shell-like recess, is clad in a red tunic embroidered with gold, and a dark blue cloak. The nude Child, seated on her right knee, places His left hand—as does His mother—on a pomegranate that rests on His left leg. To the left, and on the lowest of the five steps which lead up to the throne, stands St. Louis of Toulouse wearing ecclesiastical robes, with the mitre, and holding the crozier in his left hand; his greenish-blue mantle is embroidered with gold fleur-de-lis. On the right is St. John the Evangelist in green tunic, and red mantle lined with yellow; he holds a book in his left hand. Below these Saints kneel the bust length figures, smaller than life size, of the Donors; on the right is the husband, clean shaven and in a red robe; on the left is his wife, in dark green dress, her head and shoulders covered with a large white kerchief.

On the front of the bottom step is inscribed the date: *MCCCCLXXXVI.*

Wood, 60 by 32 inches.

Formerly in the Collection of the Marchese Menafoglio, at Modena; subsequently in that of Cavaliere Pietro Foresti of Carpi.

A. Venturi ("Storia dell'Arte Italiana." VII, 1, page 764, pl. 455) holds that the portraits here included are reproduced, on a smaller scale, from those of Francesco Sassetti and his wife, Nera Corsi. Such portraits are found in the series of frescoes of "Scenes from the Life of St. Francis" in the Capella Sassetti in Santa Trinità, Florence, by Domenico Ghirlandaio.

Bartolommeo di Giovanni was first discussed as an artistic personality under the name of "Alunno di

Domenico" by Mr. Berenson in an article in the *Burlington Magazine,* No. 1, 1903, where the painter's close relation with Domenico Ghirlandaio was emphasized. Yet it is evident that Bartolommeo went through some distinct stylistic transformations, caused by influences from different quarters.

There are here exhibited three pictures by him, representing successive periods of his art. At least eight more pictures by the same painter are in American collections. Two are in the John G. Johnson collection in Philadelphia, two in Mr. McIlhenny's collection, also in Philadelphia, a Madonna in the George and Florence Blumenthal collection, and a kneeling St. Jerome in the Jarves collection, New Haven; a fine large *tondo* representing the Nativity is in the collection at Vassar College, and another *tondo* with the same motive belongs to Principe Del Drago, in New York.

Of the paintings now on exhibition, the large altarpiece, dated 1486, evidently is the earliest. It reveals most plainly Bartolommeo's artistic education in Ghirlandaio's studio, and is one of the most important compositions known by him. The picture of a "Saint" in half length probably belongs to about the same period. It is strongly Ghirlandaiesque in style. The third picture, however, belonging to Mr. Kingsley Porter, reveals some other influences besides that of Ghirlandaio. Both in its unusual light colour and in the treatment of the landscape background, it shows similarity with Flemish painting; we may, therefore, assume that Bartolommeo later in his career must have come in contact with Northern art. This is also proved by the beautiful Nativity at Vassar College, in which the influence of Hugo van der Goes is discernible in the types and in the hands.

Those pictures, doubtless, belong to about 1490, when Flemish influence made itself felt in the works of several Florentine painters. It would be interesting to trace the successive influences in the *oeuvre* of Bartolommeo di Giovanni, which also might serve to illustrate one of the general basic features in Florentine painting towards the end of the Fifteenth Century.

ST LOUIS

No. 28. BARTOLOMMEO DI GIOVANNI

No. 29. BARTOLOMMEO DI GIOVANNI

BARTOLOMMEO DI GIOVANNI
("Alunno di Domenico")
(Active 1485-1500)

No. 29 A Saint

Three-quarter length figure of an Evangelist (?), turned three-quarters to the left. In a black robe, he has a long grey beard, and holds a red book in his left hand. Light blue sky.

Wood, 26 by 19½ inches.

BARTOLOMMEO DI GIOVANNI
(Active 1485-1500)

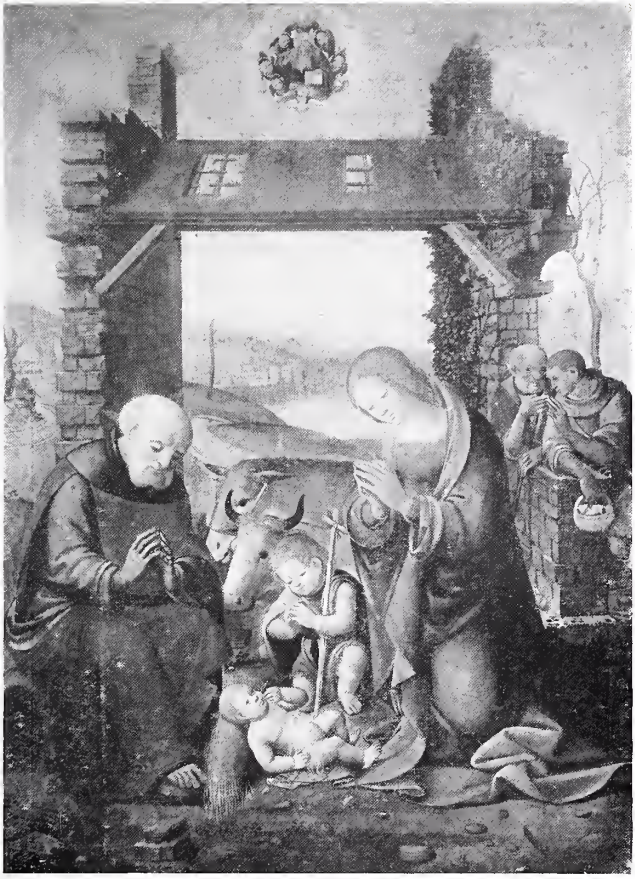
No. 30 The Nativity

The Holy Family with the little St. John are grouped in the foreground, St. Joseph being seated on the packsaddle of the ass which, together with the ox, is seen in the middle distance near the pent-house that is in half ruin. On the right two shepherds contemplate the scene. In the left distance are other shepherds with their sheep. A walled city beyond. In the sky the Eternal, surrounded by angels.

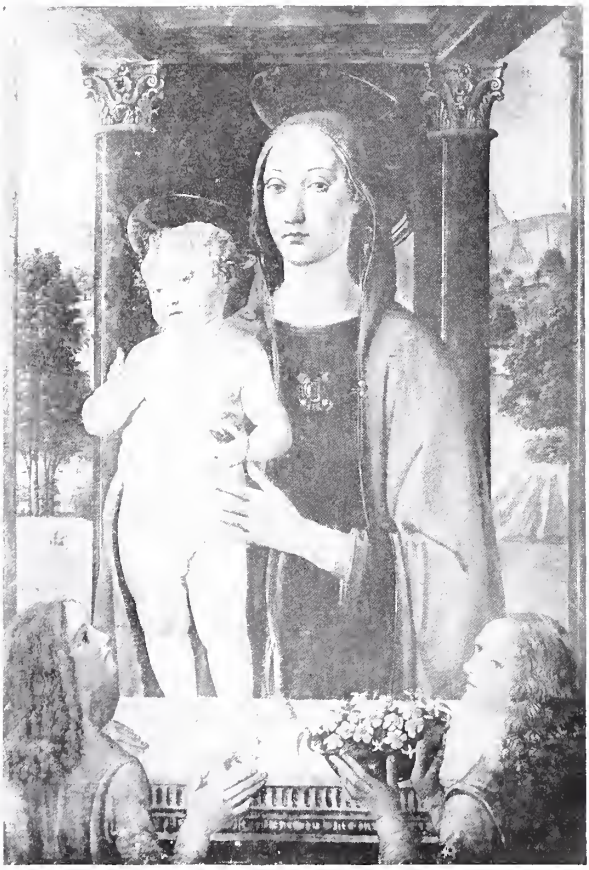
Wood, 32 by 23 inches.

Formerly in the collection of the Conte Nobile, Florence.

Lent by A. Kingsley Porter, Esq.



No. 30. BARTOLOMMEO DI GIOVANNI



No. 31. COSIMO ROSSELLI

COSIMO ROSSELLI
(1439-1507)

No. 31 The Madonna and Child, with Angels

Three-quarter length figure of the Virgin, seen in full face, and standing before a niche and under a square-headed canopy supported by four columns that have Corinthian columns. Her blue mantle, which is fastened with a jeweled morse set with pearls, drapes her head; a girdle of gold material. She holds before her, and rather to the left, the full length figure of the nude Christ, who holds the orb in His left hand and stands on a parapet, the front of which is carved. In front of the parapet, and on the left, kneels a red-clad angel; another, on the right, presents a vase containing white flowers. Landscape background, with trees on the left; on the right a domed church and hills.

Wood, 33 by 22½ inches.

Lent by Mrs. Benjamin Thaw.

PIER FRANCESCO FIORENTINO
(Active 1475-1497)

No. 32 The Madonna and Child, with Angels

Three-quarter length figure, turned three-quarters to the left, of the Virgin, whose kerchief falls on to her shoulders. On her raised knee she holds the Infant, who grasps a bird in His left hand. On the left an angel, in yellow and red robes, holds a lily stem in the right hand. In the right foreground is the half-length kneeling figure of the donor in a white robe, having a red collar, and a blue mantle lined with yellow. His hands are crossed before his breast. A bird stands on the parapet. A wide-spreading landscape with various white-walled cities and churches dotted about the plain, or on the sides of the hills which bound the composition.

Wood, 22 by 17 inches.

The name of the Florentine painter Pier Francesco has now attained a certain popularity, because it has been widely used in a rather loose sense for a large group of Madonna pictures scattered all over the world, which mostly repeat certain compositions that originated in the studios of Fra Filippo, Baldovinetti, Pesellino and other contemporary Florentine masters. But very few of these pictures stand the test of a close stylistic comparison with Pier Francesco's authentic works at San Gimignano, dated between 1474 and 1494. It is, therefore, of so much greater interest to be confronted with a Madonna which really shows all the stylistic peculiarities of this painter. The picture here on exhibition should be compared with the large altarpiece in the Pinacoteca at San Gimignano, representing the kneeling Madonna between two kneeling Saints, dated 1477, or with another altarpiece in the Gallery at Empoli. These are authentic works by Pier Francesco, marked not only by the same types and hands as here seen, but also by the same peculiar treatment of the landscape, the same dry, opaque coloring (recalling fresco painting) and the same sharp definition of details. The painter may be called quaint and provincial, but he has a remarkable feeling for the decorative value of line and subdued color.

Lent by Michael Dreicer, Esq.

No. 32. PIER FRANCESCO FIORENTINO

No. 33. LORENZO DI CREDI

LORENZO DI CREDI
(1459-1537)

No. 33 Portrait of a Young Lady

Half-length figure, smaller than life size, three-quarters to the left. In a gray dress, with an insertion of black material with yellow bands. She has light brown hair, which falls in ringlets over the ears. Around her neck is a thin gold chain, from which depends a jewel. Landscape background, with sloping lawns.

Wood, 17½ by 12¾ inches.

Reproduced in Sirén: "Leonardo da Vinci," p. 24.

The general character of Lorenzo di Credi's style makes him naturally most interesting in his portraits. His unusually clear observation, his exactness in statements of fact, his power of definition and mastery of drawing are qualities which make his portraits more important than his Madonna compositions as works of art. Unfortunately, the latter are much more common than the former. The present portrait recalls a large drawing by Lorenzo in the Louvre, probably made after the same model; it may also be compared with the larger, but less well-preserved, portrait of a Lady in the Pinacoteca at Forlì. We have in another connection reproduced this portrait at the side of the famous portrait of a Lady in the Liechtenstein Gallery at Vienna, variously ascribed to Leonardo da Vinci, Verrocchio and Lorenzo di Credi. There is a distinct similarity of design between the two portraits, but a great difference in quality and artistic interpretation, which may serve to prove that the Liechtenstein portrait cannot be the work of Lorenzo; some other interesting historical points in the discussion would carry us too far in this connection.

Lent by Otto H. Kahn, Esq.

PIERO DI COSIMO
(1462-1521)

No. 34 ST. JOHN THE EVANGELIST

Turned three-quarters to the left, and seen nearly at three-quarters length, on the far side of a simulated casement. He gazes downwards. His tunic is of blue, and the left sleeve has a wristband of dark green; his red mantle falls loosely over his left shoulder. His right hand is raised above the gold Chalice, placed at the left corner of the parapet. Above the Chalice hovers the serpent, rendered in coils of interlacing pat tern to symbolize the poison that issued therefrom.

Wood, 33 by 23½ inches.

Traditionally held to have belonged to the Brentano Collection, it would have formed part of the Cabinet sold at Amsterdam on May 13, 1822.

Subsequently in the collection of Mr. T. Humphry Ward, London.

This figure of St. John in half-length should be compared with Piero's larger picture in the Galleria Nazionale in Rome representing S. Mary Magdalen standing in a casement, as St. John in this picture, and it other respects composed in the same way. The main interest of the painter seems in both cases to have been to present the figure in a soft light with fine chiaroscuro modelling. He must have executed these figures after 1503, when Leonardo returned to Florence and revealed to the painters of his native city that new mode of pictorial treatment which then came to prevail during the High Renaissance. The picture is interesting as an early example of this important transformation in the pictorial style of the Florentine school; it is probably the most Leonardesque figure that Piero di Cosimo ever painted.

No. 34. PIERO DI COSIMO

No. 35. RAFFAELLINO DEL GARBO

RAFFAELLINO DEL GARBO
(1476-1524)

No. 35 THE MADONNA AND CHILD, WITH ST. JOHN THE BAPTIST.

The Madonna is seen at three-quarter length, before a cloth of honour. The Infant rests against her right side, and is seated on her lap. On the left is the little St. John with folded hands. Landscape background.

Wood. Tondo, 21½ inches diameter.

Purchased in Italy by C. W. Dilke in 1827.

In the collection of Sir Charles Dilke, sold April 10, 1911, No. 138, as Galeazzo Campi.

This picture is clearly not by a Cremonese painter, but is by a Florentine of the end of the Quattrocento. Its Florentine origin stands out most convincingly in the landscape. A comparison with certain pictures by Raffaellino del Garbo proves amply that he must have been the master. We may mention in particular Raffaelino's *tondi* in the Poldi Pezzoli Museum in Milan, and in the gallery at Prato, which show almost the same composition with the same Virgin and Child as in the present *tondo*. The question whether this painter should be identified with Raffaellino del Garbo or with Raffaellino dei Carli can hardly be entered upon within the limits of these short notes. Judging from documentary evidence, there is hardly any reason to assume the existence of two different painters by the name of Raffaellino, but only two different periods in the evolution of the same artist. The present picture belongs to the later period of the artist, when he mostly signed as Raffaellino dei Carli. His full name can be read in the roll of Arte de'Medici a Speziali in Florence: Raphael Bartholomei Nicolai Capponi, pictor nel Garbo. (Cf. Crowe and Cavalcaselle, "History," New Ed. Vol. IV, p. 300).

Lent by Adolph Lewisohn, Esq.

FRANCESCO GRANACCI
(1477-1543)

No. 36 Tobias and the Archangel

Small, full length figures. The Archangel Raphael in red tunic, white under-robe and blue mantle having a morse, moves towards the right in a landscape that is bounded on either side, in the background, by high rocks. The Archangel, with golden hair and extended wings, holds the medicament box in the left hand and clasps Tobias by the hand. The boy, in a blue doublet and red half-hose, holds the fish under his right arm.

Wood, 18 inches in diameter.

The attribution of this beautifully designed *tondo* to Francesco Granacci is perhaps a little surprising at first sight; but, on closer study, it becomes evident that the figures could hardly have been drawn by any other artist. The angel has that peculiar swing in the limbs, that wavering motion in the whole figure that may be observed in most of Granacci's early works, as, for instance, in the cassone panels described under his name in this catalogue. Very nearly related to this figure is another archangel by Granacci: S. Michael in the large altar-piece in Berlin, which shows the enthroned Madonna between the Baptist and the young warrior-angel. In these early works Granacci appears as pure quattrocentist, akin to Botticini and Cosimo Roselli, free from that striving after heavy solemnity and bulkiness which burden his compositions after he had come under the influence of Michaelangelo. His art would certainly have been more highly appreciated by us, if he had died younger.

Lent by Michael Dreicer, Esq.

No. 36. GRANACCI

FRANCESCO GRANACCI
(1477-1543)

No. 37 The Return of Ulysses

An open landscape which includes varying aspects of nature. In the foreground Ulysses is putting to flight the importunate suitors who sought the hand of his wife Penelope during his absence, the many perils through which the hero passed being indicated by the ship on the left. In the background is a loggia wherein Ulysses, disguised as a beggar and accompanied by Telemachus and Eumaeus, is seen on his return home; he is recognized only by his old nurse, Eurycleia and his dog Argus. More to the right is Penelope, working at her loom on the tapestry which she unravels each night.

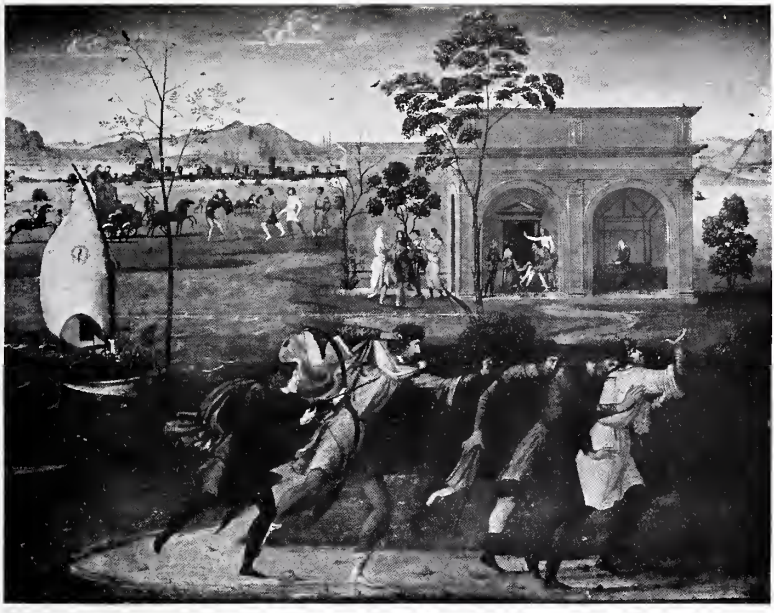
Wood, 31 by 38 inches.

Formerly in the collection of Thomas Stainton.

This picture is one of a series representing the Adventures of Ulysses. It probably formed the end panel of a large cassone, the side parts of which are now in the Collection at Vassar College, New York. These two illustrate various incidents from the History of Ulysses, such as his "Visit to the Island of the Cyclops," his "Outwitting Polyphemus," his "Capture of the Winds," and so forth. The other end portion, which is still missing, probably represented the "Departure from Troy." The pictures now at Vassar College originally belonged to Sir William Abdy's

Collection and were sold at his sale at Christie's in May, 1911, (No. 120) under Antonio Pollajuolo's name. They are, however, all by the same master as the present painter, Francesco Granacci; this attribution is not only proved by the general characteristics of the figures, but also by certain drawings in the National Museum of Stockholm, which must be given to Granacci, and which may almost be regarded as preparatory sketches for these paintings. Evidently these cassone paintings were executed by Granacci at an early epoch; they are in certain respects different from his later, better known altar paintings.

The whole series is important, not only as an addition to the work of one of the most interesting Florentine painters at the beginning of the Sixteenth Century, but also as specimens of the Renaissance interpretation of antique poetry. They afford beautiful landscape views, and an interesting display of Granacci's interest and ability in representing nude figures in movement.



No. 37. FRANCESCO GRANACCI

No. 38. RIDOLFO GHIRLANDAIO

RIDOLFO GHIRLANDAIO
(1483-1561)

No. 38 The Madonna and Child, with Saints (A Triptych)

The centre panel. The Madonna kneels, with folded hands, and tenderly regards the Infant who lies on a rose coloured carpet placed on the grass in the foreground. Nearer to the front and on the left kneels St. Benedict, in black robes, in profile to the right. In the stable in ruin, in the right background, a shepherd offers a sheep to St. Joseph. In the distance a mountainous landscape, and a bridge over a torrent. Angels in the sky.

Left panel. St. Christina, with an arrow at her feet, kneels towards the right; St. Peter and St. Mathew stand behind.

Right panel. St. Elizabeth of Hungary, with flowers in her robe, kneels and is turned inwards; behind stand St. Paul and St. John the Evangelist.

Wood, 13¾ by 8¾ inches; the wings, 13¾ by 3¾ inches each.

At one time in the Genolini Collection, Milan. Subsequently in the Crespi Gallery (1914, No. 24).

Berenson: "Florentine Painters," 1909, p. 139.

Lent by Michael Friedsam, Esq.

ANGELO BRONZINO
(1502-1572)

No. 39 Portrait of Maria di Cosimo de'Medici

Three-quarter length, turned three-quarters to the right, her face towards the spectator. She wears a grey dress with high corsage, a pearl necklace and a gold coronet. Her kerchief, held in the right hand, rests on the arm of a Florentine renaissance chair. In the left she grasps the end of the gold chain, which passes round her waist. Architectural background.

Wood, 38 by 30 inches.

Bought from a noble family in Florence, about 1840, by the second Marquis of Westminster, who gave it to one of his daughters, Lady Theodora Guest, of Templecombe.

Maria, the eldest of the children of Cosimo de' Medici, Grand Duke of Tuscany, was born in 1540. Her hand had been sought in marriage for Alfonso d'Este, but she died at the age of seventeen. She was an aunt of Marie de' Medici, Queen of Henry IV of France.

Doubtless, this is the portrait of "Donna Maria, a very tall and truly beautiful girl," referred to by Vasari as having been painted by Bronzino. The Uffizi contains a full length portarit of her, in her childhood, by Bronzino.

Lent by Michael Friedsam, Esq.

No. 39. ANGELO BRONZINO

II.

SIENESE SCHOOL

GUIDO DA SIENA
(Active 1221)

No. 40 Madonna and Child

The Madonna, wearing a dark blue mantle which envelopes part of her head, holds on her left arm the Infant, who places His right arm round her neck.

Wood, 31¼ by 24¼ inches.

This Madonna belongs to the same group as certain pictures in the Accademia at Siena, in the gallery at Arezzo, and in the Uffizzi, which all are attributable to Guido da Siena or to his *bottega* (Cf. "Catalogue of the Jarves Collection," page 8). It represents the earliest stage of Sienese painting known to us, and like all later works of the same school it reveals a refined sense for ornamental beauty and linear decoration. The Byzantine design is here already applied, with a distinctly local and individual feeling for colour and line. The picture may be dated about 1280.

Lent by Dan Fellows Platt, Esq.

No. 40. GUIDO DA SIENA

FOLLOWER OF DUCCIO
(Beginning of the Fourteenth Century)

No. 41 Christ on the Cross, and Other Biblical Subjects

In the centre panel is the Crucified; in the left foreground the Virgin and one of the Marys; on the right St. John and St. Francis.

In the lateral compartments on the left, are (I) The Adoration of the Magi, (II) The Nativity, and (III) The Annunciation. In those on the right (IV) St. Mary Magdalene and a female Saint, (V) St. Lawrence, St. John the Baptist and St. Peter, and (VI) The Coronation of the Virgin.

Wood, the centre panel 22 by 16 inches; the side compartments each 22 by 7½ inches.

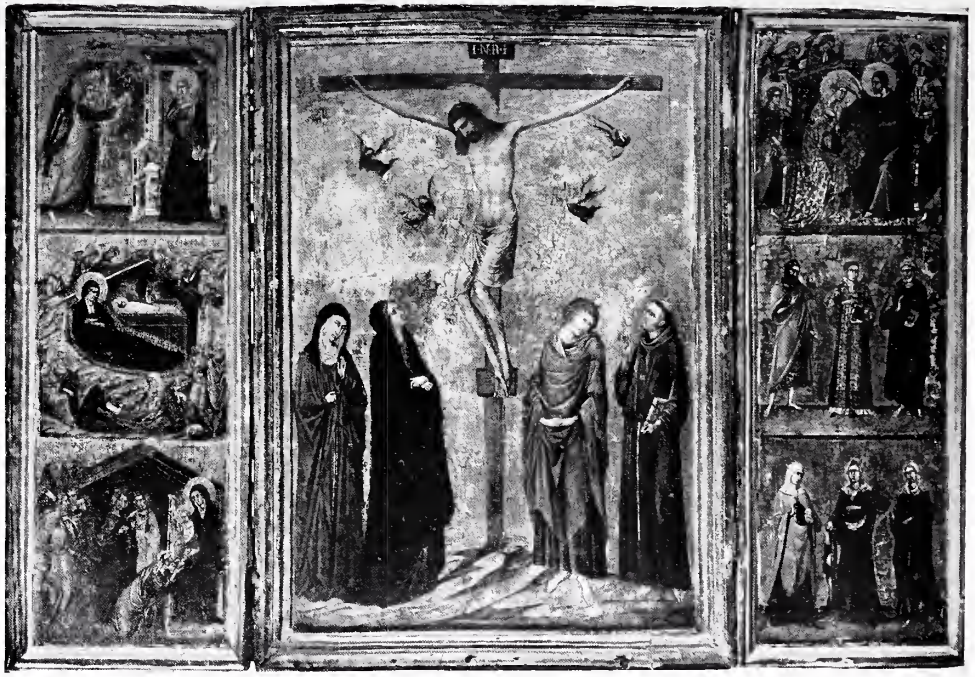
Formerly in the collection of Mr. F. Mason Perkins, at Lastra a Signa, Florence.

Weigelt: "Duccio," 1911, plate 60.

The anonymous master of this fine triptych was evidently a subtle and able imitator of Duccio, and must have worked in the master's studio for a long while. We find in his works much of that decorative beauty of line that is characteristic of Duccio at an early period, but we miss in them the pathos and power which lift Duccio's individual creations to a higher plane. The hand of the artist who painted this triptych may be traced in two other small pictures, a diptych in the Jarves Collection at New Haven, representing the Madonna and the Crucifixion, and a somewhat larger

triptych in the Siena Academy, representing in the central part, the enthroned Madonna and the Coronation, and on the wings, various Scenes from the Passion of Christ. All those pictures show certain mannerisms of style and technique, such as the white strokes on the long straight noses, the very small mouths and hands, and the rather stiff bearing of the tightly draped, slender figures. The painter must have been one of Duccio's earliest pupils.

Lent by George and Florence Blumenthal



No. 41. DUCCIO (?)

No. 42. SEGNA DI BUONAVENTURA

SEGNA DI BONAVENTURA
(Active 1305-1326)

No. 42 The Madonna and Child

Three-quarter length; rather to the right. The Virgin wears her traditional attire, together with a white kerchief that encircles her head. The red mantle of Christ loosely envelopes His body, which rests on the Virgin's left arm.

Wood, arched, 34½ by 22 inches.

Exhibited at the Esposizione del' Arte Senese, in Siena, 1904.

Lent by Philip Lehman, Esq.

SEGNA DI BONAVENTURA
(Active 1305-1326)

No. 43 The Madonna and Child, with Scenes from the Passion (A Polyptych)

In the main panel of the composition is the Virgin seated on a throne, on either side, and near the top, of which are angels. Lower down, and on the left, are St. John the Baptist and St. Paul; on the right are St. John the Evangelist, and St. Peter. In canopied compartments below are St. Nicholas, St. Francis, St. Dominic, and a female Saint.

In the wing are, one above the other, (I) Christ Carrying His Cross, (II) Christ at the Column, (III) The Betrayal.

In the right (I) The Entombment, with, above, (II) Christ on the Cross.

Wood, 30¼ by 33 inches.

Among the numerous followers of Duccio, Segna di Bonaventura is certainly one of the best. In his early works, such as the Madonna in the church of S. Francesco at Siena, he approaches his master very closely. Later on he becomes more flaccid in drawing, and more lifeless in conception.

Segna could hardly be better represented than he is in this exhibition. The large half-length Madonna, well known to students from the Siena Exhibition in 1904, is one of the masterpieces of Duccio's school, and one of Segna's earliest and most important creations.

It should be compared with the Madonna in St. Francesco in Siena, which is perhaps still a trifle more Duccioesque and more pathetic in expression.

This small triptych shows Segna in a more intimate mood, and as painting in a fine miniature-like technique, which, however, does not seem to correspond with his natural inclination and training, as seen in the larger half-length Madonnas on which he was usually employed.

Lent by Captain R. Langton Douglas.

No. 43. SEGNA DI BUONAVENTURA

No. 44. SIMONE MARTINI

SIMONE MARTINI
(1285-1344)

No. 44 A Prophet

Three-quarter length, three-quarters to the left. In a green under-robe, and a pink mantle bordered with gold. With long hair and beard, and pensive gaze. In his hands a red bound book fastened with two clamps. Gold background. A decorative border to the frame.

Wood, 22½ by 15½ inches.

Formerly in the collection of Captain R. Langton Douglas.

Lent by George and Florence Blumenthal

SIMONE MARTINI
(1285-1344)

No. 45 St. Peter

Half length, turned slightly to the right. In his blue tunic and rose-colored mantle, he holds two keys in the right hand; the fingers of his left touch a blue-bound book. Gold background.

Wood, 22½ by 15½ inches.

Lent by Philip Lehman, Esq.

No. 45. SIMONE MARTINI

No. 46. SIMONE MARTINI

SIMONE MARTINI
(1285-1344)

No. 46 St. Ansano

Half-length, turned slightly to the right. In a blue robe and purple mantle which is draped over the left shoulder; the under-sleeves are pink. A palm branch in the right hand; in the left is his staff, to which is attached a black and white pennon. Gold background.

These three figures, Peter, Ansano and the Prophet, by Simone Martini, now shown, evidently once formed parts of an altarpiece which also contained a Madonna, in the centre, and a fourth Saint, presumably St. Paul or another Prophet. Judging by the general style of these figures, and particularly from the type of the Prophet, this must have been a comparatively early work by Simone, probably painted between 1320 and 1330, shortly after the altarpieces in Pisa and Orvieto. The rectangular shape of the panels is rather unusual for a period when altarpieces of a similar nature were regularly composed in Gothic framework, with a series of pointed arches over the single Saints and divided by small columns. The reason for this deviation from the usual scheme may have been that the panels were intended for some definite architectural setting. Their present frames, with a fine ornamental border, are the original ones.

Lent by Philip Lehman, Esq.

SIMONE MARTINI
(1283-1344)

No. 47 St. John the Evangelist

Three-quarter length; in full front. A red-haired, clean-shaven and youthful figure in a tunic edged with gold and an ample red mantle. A quill pen in the right hand; a book held against his left side. His ink-horn on the parapet that runs across the foreground.

Wood, trefoiled above, 37 by 17½ inches.

Formerly in the Sterbini collection, Rome, and included in Venturi's "Catalogue," No. 3, pp. 22-25.

Lent by Mrs. Benjamin Thaw.

No. 47. SIMONE MARTINI

No. 48. A. LORENZETTI

AMBROGIO LORENZETTI
(Active 1323-1348)

No. 48 The Madonna and Child

The Madonna, seen at three-quarter length and turned three-quarters to the right, rests the Child on her left arm, and supports the weight of His body in the palm of her right hand. Her mantle is patterned with floral designs; He wears a tunic which leaves the legs bare below the knee, and places His arms round His mother's neck.

Wood, 37½ by 18 inches.

Formerly in the Griccioli Collection, in Monistero di S. Eugenio at Siena.

Exhibited in Espositione dell'Arte Senese, Siena, in 1904.

Published by Perkins in *Rassegna d'Arte,* 1911.

Mentioned by Berenson in "Central Italian Painters," page 187.

This famous Madonna by Ambrogio Lorenzetti, one of the very few works by the master that ever came out of Italy, is so well known and highly appreciated by students of Sienese art that it hardly needs a word of comment. It is also so intensely human in feeling, and so monumental in design, that it cannot fail to fascinate even the unprepared beholder. The composition corresponds most closely to Ambrogio's Madonna at Rapolano (which, however, is in a deplorable condition); it is more archaic than the "Madonna del Latte" composition in San Francesco at Siena, dated 1340. It seems thus probable that the present Madonna was painted some years earlier, a supposition which also is sustained by the fact that Bernardo Daddi has repeated the same composition with slight modifications in several Madonna pictures executed about 1335-1340.

Lent by Dan Fellows Platt, Esq.

TADDEO DI BARTOLO
(1363-1436)

No. 49 A Dominican Legend

A composition of small figures. The action represented deals with the legend according to which the boy Napoleone fell from his horse and was trampled to death. Clothed in pink, with blood issuing from his head, he lies on the ground under the hoofs of the white horse. In the concluding scene he is brought back to life by St. Dominic, who stands further back, on the left, in the presence of the Cardinal, who is accompanied by two other figures.

Wood, 13¾ by 13 inches.

Lent by Captain R. Langton Douglas.

No. 49. TADDEO DI BARTOLO

LORENZO VECCHIETTA
(1412-1480)

No. 50 An Allegory of the Christian Church

In the centre is the Crucified, from whose mouth a scroll is issuing with the inscription: *Ego sum patria et via.* A skull and some bones are on the ground at the foot of the Cross. Around the Crucified are arranged on floating clouds, in a golden sky, five figures in half length, the four Doctors of the Church —St. Jerome, St. Ambrose, St. Augustin and St. Anthony—and an Evangelist (probably St. John) with an open book. The four Doctors have fixed their gaze on the Crucified, and the Evangelist is pointing towards Him.

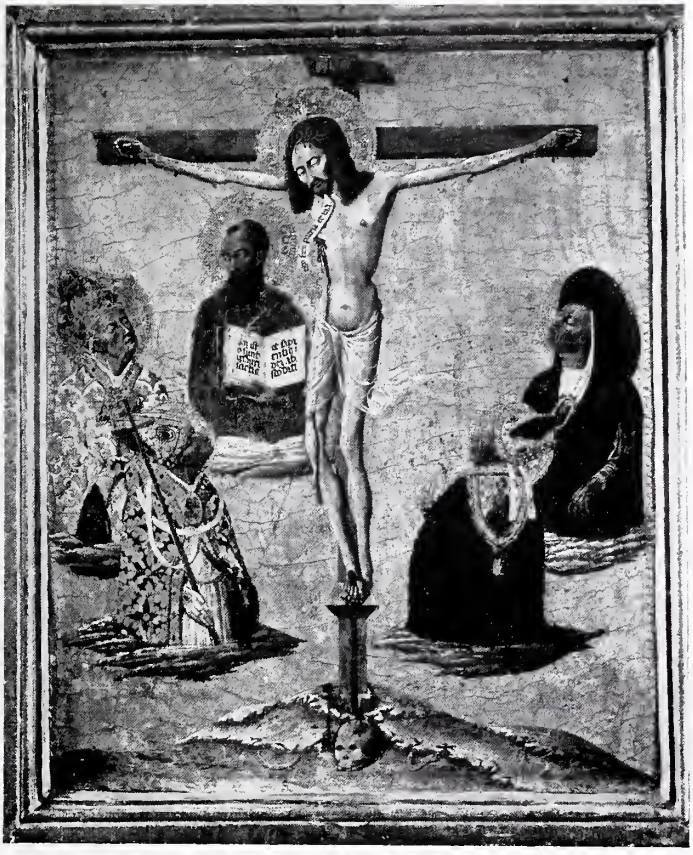
Wood, 18 by 15 inches.

The whole conception of this Christian allegory, as well as the general stylistic character and ornamental beauty of the picture are thoroughly Sienese. It reminds us in a general way of certain allegorical compositions by Sassetta and Giovanni di Paolo. The exquisite brocaded robes of the Bishop and the Pope could hardly have been painted outside of Siena, and none but a master of "La Città della Madonna" could have given such intense devotional expression to the adoring Doctors.

The types correspond, however, neither to Sassetta's nor to Giovanni di Paolo's figures, but reveal the hand of Lorenzo Vecchietta. To prove this, we must choose

for comparison some of Vecchietta's early works, painted between 1440 and 1450. We find, for instance, in the frescoes (executed in 1448), on the ceilings of the Spedale Infermeria di San Pietro, in Siena, some aged Saints who are practically the same figures as the Doctors in this little picture; they also are placed on floating clouds. The difference in scale does not obscure the essential resemblance. The hands are no less characteristic; they recur, for instance, in the figures on the shrine-doors in the Siena Gallery, dated 1445. One of these represents St. Catharine adoring the Crucifix, and there is the same lean and supple Saviour nailed to the Cross as in our little picture. A further detail worth mentioning, in support of our attribution, is the peculiar chain ornament in two of the haloes; it occurs again in a well-known picture by Vecchietta, representing a bust length of the Virgin in Prayer, in the Conservatorio Feminile in Siena. The details and the spirit of the whole conception are particularly characteristic.

Princeton



No. 50. LORENZO VECCHIETTA

SASSETTA
(Stefano di Giovanni)
(1392-1450)

No. 51 The Adoration of the Shepherds, St. John the Baptist, and St. Bartholomew
(A Triptych)

In the centre panel the Shepherds, who have arrived from the right, are in the presence of the Infant who lies in the crib beneath the pent-house in which angels have assembled. In the background the Annunciation to the Shepherds. In a trefoliated panel above is Christ as the Supreme Judge. In the left wing is a full-length figure of St. John the Baptist, and in that on the right St. Bartholomew. In the upper halves of each of these panels are the Archangel Gabriel and the Annunciate Virgin.

Wood, the centre panel (greatest measurement) 21¼ inches high, the wings 16 by 4 inches.

Formerly in the collection of Count Chabrières-Arlès, Paris.

Published by Sirén in *Art in America,* June, 1917, pp. 206-7.

The greatest poet and imaginative artist among all the Sienese of the early Quattrocento was undoubtedly Sassetta. He possessed a peculiar power of conferring a mystical touch on legendary representations, and of revealing the soul-life of the holy men whose actions he illustrated. At the same time he is one of the most careful and minute technicians. He enjoys introducing characteristic details of architecture and landscape, with the utmost care and in soft, transparent tones. All this is well proved by the two pictures here on exhibition. This triptych is probably the earlier one, it shows

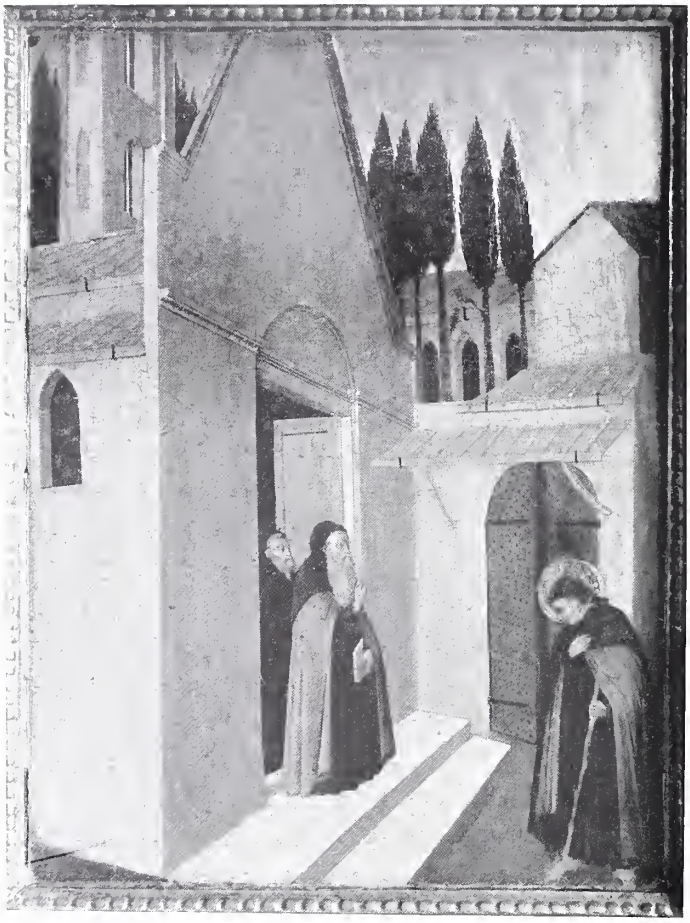
some similarity in style with the art of Paolo di Giovanni Fei, Sassetta's teacher, and can hardly have been painted later than 1430. Yet the drawing of the figures as well as the types are highly characteristic of Sassetta, and the background landscape gives us a hint of his imaginative interpretation of nature.

"The Abbot Blessing a Pilgrim Saint," also now exhibited, is probably a little later. It belongs to a series of small pictures which may have formed part of a larger *ancona,* illustrating incidents from the Lives of various Saints of Franciscan orders (Hermits, Anchorites, Vallombrosans, etc.). Panels of the same size as the present one, and with subjects of a corresponding kind, are to be found in the Museum at Berlin, in the Jarves Collection at New Haven, in the collection of Prince Ourousoff in Vienna, in Mr. D. F. Platt's collection at Englewood, N. J., and elsewhere.

The reconstruction of this altarpiece offers too many problems for discussion. But the possibility of such a reconstruction may be noted.

Lent by Harold I. Pratt, Esq.

No. 51. SASSETTA



No. 52. SASSETTA

SASSETTA
(Stefano Di Giovanni)
(1392-1450)

No. 52 An Abbot Blessing a Pilgrim Saint

The meaning is not obvious. A figure, in brown and black monastic robes and holding a staff in his left hand, stands on the right in an attitude of submission. Apparently he is being sent forth on an evangelising mission by the bearded Abbot who, accompanied by a monk, stands at the door of a monastic chapel on the left. In the background the buildings of a *convento* with cypresses in the *cortile*.

Wood, 17¾ by 13¼ inches.

Published by Perkins, in *Rassegna d'Arte,* 1907, p. 45.

Berenson: "Central Italian Painters," p. 245.

Lent by Dan Fellows Platt, Esq.

NICCOLÒ DI BUONACORSO
(Active 1372-1388)

No. 53 The Coronation of the Virgin

The Virgin, in a robe of gold texture, is being crowned by Christ in the presence of the heavenly host who form a background of seraphim, with the cherubim in a higher row above their fellows. In the foreground are four angels; the one on the left plays on a keyed organ, that on the right on a viola. Gold background, which is arched and cusped, with a semi-precious stone let into each of the top corners of the frame.

Wood, 17 by 10½ inches.

Published by Perkins in *Rassegna d'Arte,* 1914, p. 98.

This precious little picture, miniature-like in technique and possessing the gleam of jewelry or enamel, is one of a series illustrating different Scenes from the Life of the Virgin. Three more pictures of the same set are known: one in the National Gallery, London, representing the "Marriage of the Virgin," which is signed; one in the Uffizi, representing the "Presentation in the Temple," and (according to Crowe and Cavalcaselle), one in the Sciarra collection in Siena, representing the Assumption of the Virgin. Evidently the series must have contained more subjects from the same legend, in addition to those mentioned above.

Lent by Philip Lehman, Esq.

No. 53. NICCOLO DI BUONACORSO

No. 54. GIOVANNI DI PAOLO

GIOVANNI DI PAOLO
(Active 1428-1481)

Scenes from the Life of St. John the Baptist

No. 54 St. John in the Desert

St. John, in a long red robe and yellow shoes, passes out through the gate of a city. Seen again in the middle distance, he encounters rocky country and a desolate environment. In the distance is a walled city.

This, and each of the other five panels, measures about 27 by 15 inches.

The whole set was formerly in the collection of M. Edouard Aynard, and sold March, 1913, No. 51.

B. Berenson: "Central Italian Painters," 1911, p. 177.

This was not the only occasion on which Giovanni di Paolo painted this subject. A set of four pictures of this same subject by him was in the Butler collection, and exhibited at the Burlington Fine Arts Club, 1904, and on other occasions.

"Reinach: "Répertoire de Peintures," 1905, I, 381, 516, and 523.

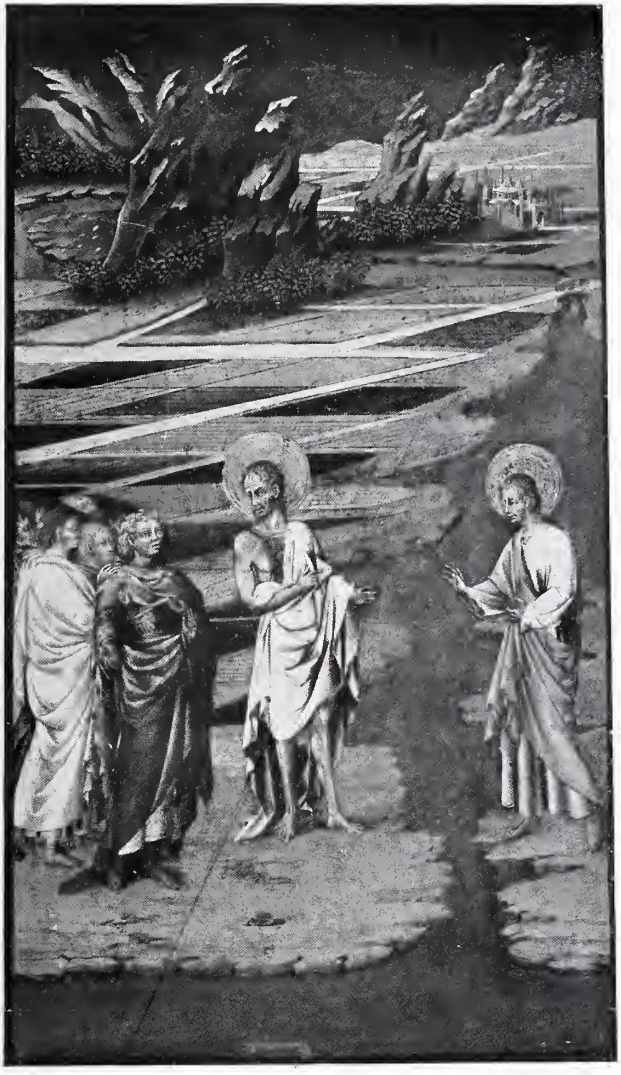
Lent by Martin A. Ryerson, Esq.

GIOVANNI DI PAOLO
(Active 1428-1481)

No. 55 St. John on the Banks of the Jordan

Wearing a camel's hair coat, and standing on the banks of the River, he makes a sign to the Jews near him. From the right approaches Christ, in a red and yellow robe and a blue mantle. A flat country with rocks, and a city in the distance.

Lent by Martin A. Ryerson, Esq.



No. 55. GIOVANNI DI PAOLO

No. 56. GIOVANNI DI PAOLO

GIOVANNI DI PAOLO
(Active 1428-1481)

No. 56 St. John in Prison

Behind the bars of his cell, where he has been imprisoned by Herod, he converses with two of his followers, one of whom sheds tears and hides his face in his robe. In the background is Herod's palace, the entrance to which is guarded by a chained leopard. A distant view through the archway.

Lent by Martin A. Ryerson, Esq.

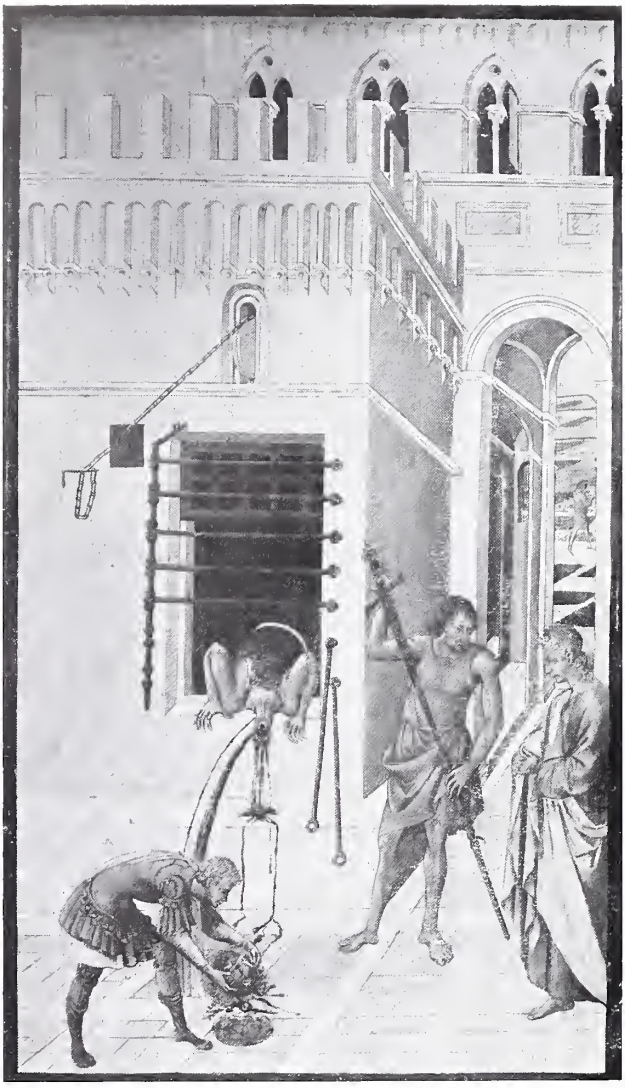
GIOVANNI DI PAOLO
(Active 1428-1481)

No. 57 SALOME ASKS FOR THE HEAD OF ST. JOHN

In an inner courtyard Salome, in a long dark green robe and kneeling on an oriental carpet, makes her request of Herod. Herod, seated at table, is overcome with emotion. Two of his courtiers await his decision, and officers of the court stand near. Pages, serving maids and a musician discharge their duties.

Lent by Martin A. Ryerson, Esq.

No. 57. GIOVANNI DI PAOLO



No. 58. GIOVANNI DI PAOLO

GIOVANNI DI PAOLO
(Active 1428-1481)

No. 58 ST. JOHN IS BEHEADED

Two of the bars have been withdrawn from the window we have already seen. The headless body of the Saint lies flat on the window sill, and blood issues freely therefrom. The executioner sheathes his sword in the presence of the dejected followers, while a menial removes all traces of the martyrdom.

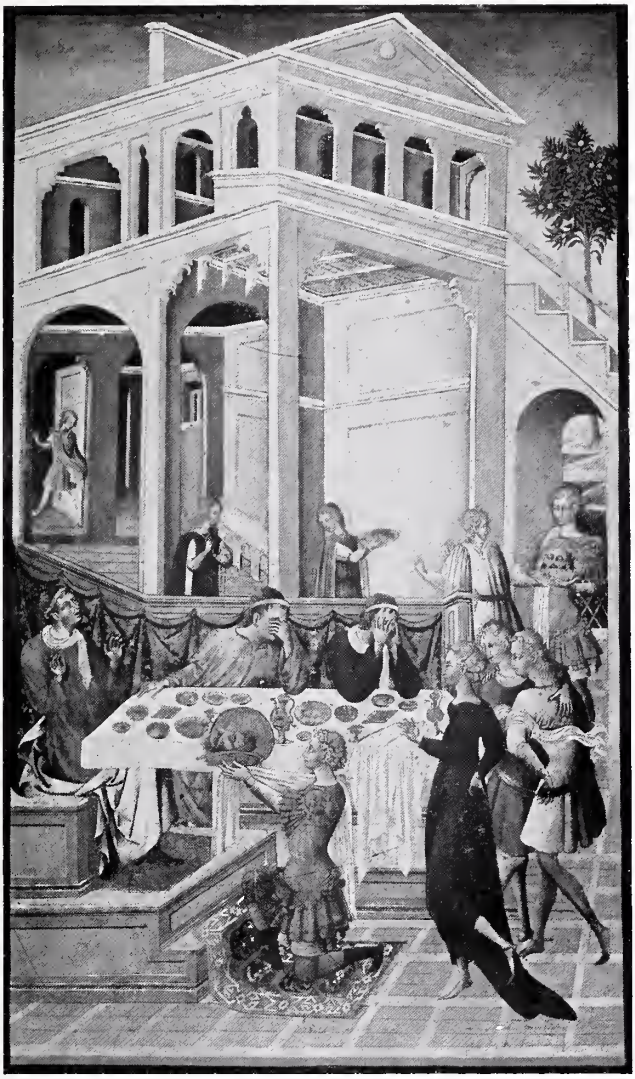
Lent by Martin A. Ryerson, Esq.

GIOVANNI DI PAOLO
(Active 1428-1481)

No. 59 SALOME RECEIVES THE HEAD OF ST. JOHN

In the inner courtyard, already seen, an officer to the dismay of the attendants enters with the head of the Saint on a charger. In the foreground he offers it to Herod, whose gesture indicates horror at the consequence of the order he gave. On the right Salome, in a long robe, is dancing.

Lent by Martin A. Ryerson, Esq.



No. 59. GIOVANNI DI PAOLO

No. 60. GIOVANNI DI PAOLO

GIOVANNI DI PAOLO
(Active 1428-1481)

No. 60 St. John the Baptist.

Three-quarter length figure of the Saint, in green-shot robe, turned three-quarters to the right. His right hand is raised. In his left he holds his Cross.

Wood, 21¾ by 15¾ inches.

Rassegna d'Arte, 1914, Vol. XIV, p. 166.

Lent by Paul J. Sachs, Esq.

SANO DI PIETRO
(1406-1481)

No. 61 THE MADONNA AND CHILD, WITH ANGELS

Three-quarter length figures. The Virgin is in a robe of gold texture and a blue mantle edged with gold, and having a gold star on the left shoulder. She holds on her right arm the Child, who is in a robe of gold tissue lined with red. He holds the *cardellino* in His right hand and a flower in His upturned left. On the extreme left and right are small figures of St. Jerome and St. Bernardino. Above these figures, against the gold ground, are three angels, with flames of fire on their heads, at either side. The nimbi are tooled, and incised with inscriptions.

Wood, arched, 25¼ by 16½ inches.

Formerly in the collection of Sir Robert Gresley.

In style this painting has points of resemblance with that (No. 62) which was in the Jean Dollfus collection, April, 1912, and is now shown. Both belong to a comparatively early period of this artist's career, and are well preserved.

No. 61. SANO DI PIETRO

No. 62. SANO DI PIETRO

SANO DI PIETRO
(1406-1481)

No. 62 The Madonna and Child, with Saints and Angels

The Virgin, seen nearly in full face and with her head leaning towards the Child, whose weight she supports on her right arm, wears rich, gold-embroidered robes. On the left is St. Jerome, and on the right St. Bernardino. Above are four angels, whose heads are lit with flames of fire. The heads of the figures are nimbed against a gold ground, and those of the Virgin and Child are incised with letters.

Wood, pentagonally curved, 26 by 19 inches.

Formerly in the sale of a London collector, February 27th, 1882, No. 72.

Subsequently in that of Jean Dollfus, sold April, 1912, No. 76.

Lent by the Estate of Mrs. Ferdinand Hermann.

FRANCESCO DI GIORGIO
(1439-1502)

No. 63 THE MADONNA AND CHILD.

The Virgin is in her robes of office, her mantle, which frames in her head, bearing a gold star on her left shoulder. On her right hand she holds the Infant, who wears a long red robe and looks downwards.

Wood, arched, 18 by 11 inches.

Rassegna d'Arte, 1914, Vol. XIV, p. 5.

Lent by Paul J. Sachs, Esq.

No. 63. FRANCESCO DI GIORGIO

FRANCESCO DI GIORGIO
(1439-1502)

No. 64 The Nativity

The Virgin in a red robe, girt at the waist, and a long green mantle lined with ermine, kneels at full length towards the left in adoration of the newly born, who lies in the foreground on a portion of the Madonna's mantle. On the left is seated St. Joseph in a blue gown, with a yellow mantle over his knees. A pouch on the ground near him; a pilgrim's bottle hangs from the lowest branch of a leaf-stripped tree. Wide-spreading landscape, with ducks swimming in a lake and, in the right distance, a long road winding up a hill.

Wood, 24 by 23¼ inches.

Formerly in the collection of Mr. Robert H. Benson, London.

Exhibited in the Exhibition of Sienese Art, at the Burlington Fine Arts Club, London, 1904, (No. 33).

This picture is a particularly interesting example of Francesco di Giorgio's art, because it illustrates not only the strong sculpturesque quality and firm drawing which he, more than any other Sienese painter, insisted upon; but also because it shows the two main currents of style that were of paramount importance in his evolution as a painter. The one may be called the Mantegnesque current, the other purely Sienese. The first reached him through Girolamo da Cremona, who was

a close follower of Mantegna and came to Siena in 1467 to execute certain miniatures. It is strikingly dominating in the figure of St. Joseph, which should be compared with Girolamo's St. Joseph in the Nativity in the Jarves Collection; these two figures are, indeed, very closely related. The Virgin, on the other hand, is nearly related to Neroccio's sweet Madonnas, which Francesco had opportunities of studying when working in a common *bottega* with Neroccio. Although Neroccio was the younger of the two partners, he certainly led the way in the presentation of feminine beauty.

The peculiar distinctness of these two different currents justifies the dating of the picture in a relatively early period of Francesco di Giorgio's career; it can hardly have been painted much later than 1470. This is confirmed by a comparison of it with the large Coronation of the Virgin, in the Siena Gallery, which Francesco executed in 1472, and in which similar figures recur. In 1475 he painted a larger Nativity, where the drawing of the figures is freer, though the general setting and the landscape recall the smaller, more archaic Nativity now exhibited.

Lent by George and Florence Blumenthal

No. 64. FRANCESCO DI GIORGIO

No. 65. NEROCCIO

NEROCCIO
(1447-1500)

No. 65 The Madonna and Child

The Virgin, in a tunic of gold texture and a blue mantle which in part envelopes her head, is turned three-quarters to the left. She presses to her right shoulder the Infant, who wears a gold-colored robe, and places her left hand on His legs.

Wood, 16½ by 9½ inches.

This charming little Madonna must have been painted by Neroccio about the same time as the well known large triptych, in the Siena Gallery, with the standing Madonna, dated 1476, or perhaps a little earlier. It shows plainly Neroccio's close stylistic connection with Francesco di Giorgio, with whom he kept a joint studio for some years up to 1475. Among other early works by Neroccio which are most closely related in style to this little picture may be mentioned the Annunciation, in the Jarves Collection, and the wonderful Madonna (No. 295) in the Siena Gallery. In these early works by Neroccio the lyrical sentiment is most pure and appealing, and the melody of line has the softest rhythm.

N. Simon

Lent by Otto H. Kahn, Esq.

BENVENUTO DI GIOVANNI
(1436-1517)

No. 66 THE NATIVITY

The Virgin kneels, on the right, in adoration of the newly born. On the left kneels St. Joseph, and behind him the Shepherds. In the background are the ox and the ass. In the distance, on a hill on the right, is the Annunciation to the Shepherds. Above, the Eternal appears in a circular glory.

Across the front of the frame:

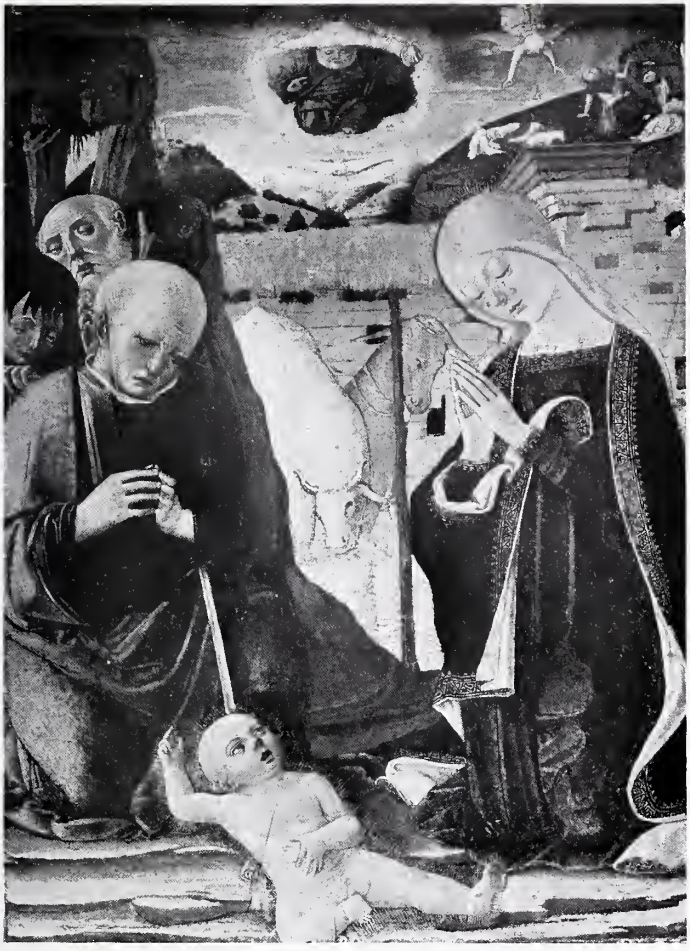
"Ipsum Quem Genuit Adoravit Maria."

Wood, 23 by 16¾ inches.

Published by Perkins in *Rassegna d'Arte,* 1913, page 123.

The attribution of this picture offers an interesting problem which probably for some time to come will remain a subject for discussion among specialists. If it is a work by Benvenuto di Giovanni, as now claimed with much show of reason by the owner of the picture, it must have been painted at a period when Benvenuto and his son Girolamo cooperated most closely, because the types of the figures are very like those which can be observed in Girolamo's early works. It is also worth noticing that exactly the same composition was repeated by Girolamo di Benvenuto in a picture which we saw some time ago in a private collection in London, and which is now on the market.

Lent by Dan Fellows Platt, Esq.



No. 66. BENVENUTO DI GIOVANNI

No. 67. PIETRO DI DOMENICO

PIETRO DI DOMENICO
(1457-1506)

No. 67 THE MADONNA AND CHILD, WITH ANGELS

The Virgin, whose mantle is fastened with a morse, holds before her the nude Christ to whom she gives a carnation. On either side, and further back, is an angel; the one on the left with hands superposed, and that on the right with hands joined.

Wood, 17½ by 13 inches.

Formerly in the collection of Capt. R. Langton Douglas, London.

There can be no doubt that this exquisitely preserved picture is an early work by Pietro di Domenico One may trace in it the influence of older and better known contemporary masters, such as Matteo di Giovanni and Francesco di Giorgio, though well blended with the rustic naiveté of Pietro. But the picture is not only characteristic of the painter; it is one of his finest works. This may be ascertained by comparing it with other Madonnas by Pietro in America—one is in the Metropolitan Museum, and one in the Blumenthal collection—or with the far inferior, larger compositions by the master in Siena.

Lent by Frank L. Babbott, Esq.

PACCHIAROTTO
(Active 1474-1535)

No. 68 The Madonna and Child

The Madonna is turned slightly to the right and presses her head against that of the Child, who has placed His arms round the Virgin's neck. With her hands she supports His body against her left side.

Wood, 18½ by 11½ inches.

This picture, which originally belonged to the Cinotti collection in Siena, was exhibited at the Siena exhibition in 1904 under the name of Matteo di Giovanni. The attribution was at that time accepted by most of the critics, a fact which proves how closely the picture is related to Matteo di Giovanni's works. It may be compared, for instance, to Matteo's Madonna in the John G. Johnson collection in Philadelphia. Yet there can be no doubt that it is an early work of Pacchiarotto. Particularly the drawing of the eyes and the mouth proves that this attribution is correct.

Lent by Dan Fellows Platt, Esq.

No. 68. PACCHIAROTTO

III.

CENTRAL ITALIAN SCHOOLS

PIETRO CAVALLINI
(Active 1270-1315)

No. 69 The Madonna and Child

The Virgin, seated on a cushion of cinnabar-red placed on a wooden and inlaid throne, wears a dark blue, ample mantle, which is striped with gold and descends to her feet, which, unseen, rest on a footstool. She inclines her head to the Child, who, in a robe of cinnabar-red, rests on her extended left arm. He holds a scroll in His left hand. Above, on either side of the Virgin's head, is a medallion containing a small half-length figure of an angel in richly embroidered robes. Gold background.

Wood, 48½ by 28½ inches.

Formerly in the Old Church at Calahorra, near Miranda, Provincia de la Rioja.

The picture, which comes from Spain, was traditionally ascribed to Cimabue, but it is evident on various stylistic grounds that it cannot be a work by that Florentine master of the Duegento. Generally speaking, it shows a remarkable mixture of Byzantine and purely classic elements of style, just what might be expected from the leading Roman painter at the end of the Thirteenth Century. A close stylistic comparison of this picture with Cavallini's well-known frescoes in Santa Cecilia in Trastevere, in Rome, affords conclusive proofs for our attribution.

As far as we know, this is the only panel picture by Cavallini which has as yet come to light. It takes its place at the side of Cimabue's two well-known large Madonnas, in the Louvre and in the Accademia in Florence. The picture should be dated about 1273-1276, a time when, according to documentary evidence, Cavallini and Cimabue were both active in Rome.

Lent by Otto H. Kahn, Esq.

Wash NG

No. 69. PIETRO CAVALLINI

No. 70. GIOVANNI BARONZIO

GIOVANNI BARONZIO DA RIMINI
(Active 1330-1350)

No. 70 The Birth, The Naming, and The Circumcision of St. John

The action is concentrated, on the left, round the large bedstead in which St. Elizabeth is lying. Two serving maids attend the newly born. In the second incident Zaccharias, in the foreground, inscribes the name of the Saint on a scroll in the presence of two witnesses. In the adjoining room on the right the Circumcision is being performed. Strongly outlined architectural setting.

Wood, 18¾ by 15¼ inches.

Formerly in the collection of Mr. A. E. Street, London.

Exhibited at the Royal Academy, 1880, (No. 231), as by an "Unknown painter."

Burlington Magazine, November, 1916, p. 20.

This is one of a series of four small pictures illustrating the History of St. John the Baptist, two of which are in a private collection in England, and one probably still on the market in Paris. They were originally arranged on both sides of a large central picture, evidently representing the Baptist, and probably to be identified with the one in Christ Church Library, Oxford, representing the enthroned St. John. It was there formerly ascribed to Cimabue.

The reasons for this reconstruction of the scattered altarpiece have been shortly stated in the article in *The Burlington Magazine* referred to above, where a number of Giovanni Baronzio's pictures are discussed. The best known among them is the signed *ancona* in the gallery at Urbino, dated 1345. The altarpiece, of which the present picture formed part, may have been a little earlier. One can here still feel the Byzantine tradition, though strongly modified by the influence of Giotto and Pietro Lorenzetti.

WASH N.G *Lent by Harold I. Pratt, Esq.*

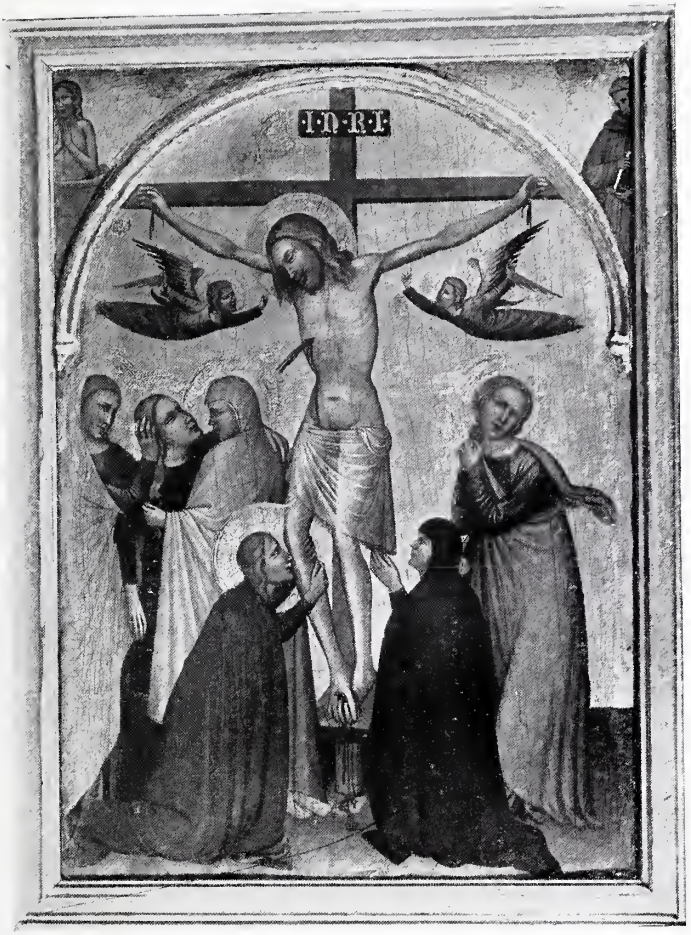
ALEGRETTO NUZI
(1306-1385)

No. 71 CHRIST ON THE CROSS

Two angels fly inwards beneath the arms of the Crucified to catch the blood. At the foot of the Cross is Mary Magdalene; on the left are the Marys; on the right is St. John, with clasped hands. In the foreground kneels a Dominican nun. In the upper portion of the composition, but detached from the main action, are (1) on the left, a small half length figure of St. John the Evangelist in the cauldron of boiling oil, and (2) on the right St. Francis. Gold background.

Wood, (arched) 29 by 19¾ inches.

This Crucifixion must have been painted by Alegretto Nuzi at a rather early epoch of his career, but after he had left Florence (where he probably studied in the *bottega* of Orcagna) and had settled in his native city of Fabriano. It shows close stylistic affinities with the altarpieces by Alegretto at Fabriano and at Macerata, dated respectively 1366 and 1369. The well drawn figures with the large sculptural heads reveal the master in full possession of his individual method of expression, and in a rather interesting emotional aspect.



No. 71. ALEGRETTO NUZI

No. 72. ALEGRETTO NUZI

No. 73. ALEGRETTO NUZI

ALEGRETTO NUZI
(Active 1360-1385)

No. 72 THE MARTYRDOM OF ST. STEPHEN

The Saint, kneeling in a rocky landscape and before a tree, is in profile to the right. He wears the red dress of a martyr and a white under-robe, as he prays to heaven. Behind him, and from the left, approach four figures, two of whom are casting stones at him; some already thrown are on the ground by his side. The crenellated walls of a fortified city in the left background.

Wood, 9 by 13½ inches.

ALEGRETTO NUZI
(Active 1360-1385)

No. 73 THE MARTYRDOM OF ST. URSULA AND HER ATTENDANT VIRGINS

In a rocky country, seen against a gold ground, Alaric is on horse-back on the left accompanied by his officers; he commands his Huns, who are armed with swords or bows and arrows, to massacre St. Ursula, whose neck is already pierced by an arrow, together with the legendary number of her 11,000 attendant Virgins.

Wood, 9 by 13½ inches.

These two panels were evidently painted by Alegretto Nuzi, at a period when his memories of Orcagna's *bottega* had not yet completely faded away. Particularly, the bright color scheme with luminous red, orange, blue and violet tones betrays connection with the art of Orcagna and Nardo di Cione, yet the drawing of the figures, their elongated types with big almond-shaped eyes and curved noses, as well as the general execution point to a rather mature period in Alegretto's career, that is after 1365.

JACOPO DEGLI AVANZI
(Active 1367-1390)

No. 74 MARTYRDOM OF ST. CATHARINE

In the centre, and on the left, the Saint kneels at the moment that she is being beheaded; her crown has fallen to the ground. The executioner's sword is raised. A crowd presses forward on either side. The angels are seen in an apparition above the head of the Saint.

Wood, 24½ by 26¾ inches.

Formerly in the Cozzadini collection, Bologna, and sold in 1906.

The style of Jacopo degli Avanzi is in direct continuation of Giovanni Baronzio's artistic mode of expression. The tendency towards naturalistic narration, which may be observed in this early master's work is still more pronounced in the younger painter. Both are characteristic representatives of the Romagna School that was called into life by Giotto's activities in Padua, Rimini, Ravenna and elsewhere along the eastern coast. Most of the altar-pieces executed by these masters are large *anconas,* composed of a number of small pictures arranged in long rows within large ornamental frames. There are several such *anconas* by Jacopo degli Avanzi still preserved in Bologna. The present picture has formed part of a series illustrating the Life of St. Catharine, and of which one more is to be found in Mr. Platt's collection. They are remarkable as illustrations, and are decorative in color.

Lent by Dan Fellows Platt, Esq.

No. 74. JACOPO DEGLI AVANZI

SIMONE DA BOLOGNA
(Active 1370)

No. 75 THE CORONATION OF THE VIRGIN

The Madonna, seen at full length, is being crowned by Christ. The canopy of the throne is borne by two angels, and behind them are three seraphim and six cherubim. Still higher up are other angels.

In the left wing in separate panels, in three tiers, are (I) St. Benedict, (II) St. John in the Isle of Patmos, and (III) The Announcing Angel. In the right wing, similarly disposed, are (I) St. Nicholas, (II) St. John the Baptist, and (III) The Annunciate Virgin.

Inscribed in the centre, below:

"Symon de Bononia pinxit."

Wood, the centre panel 19½ by 9½ inches.

Each of the wings, 8 by 4¾ inches.

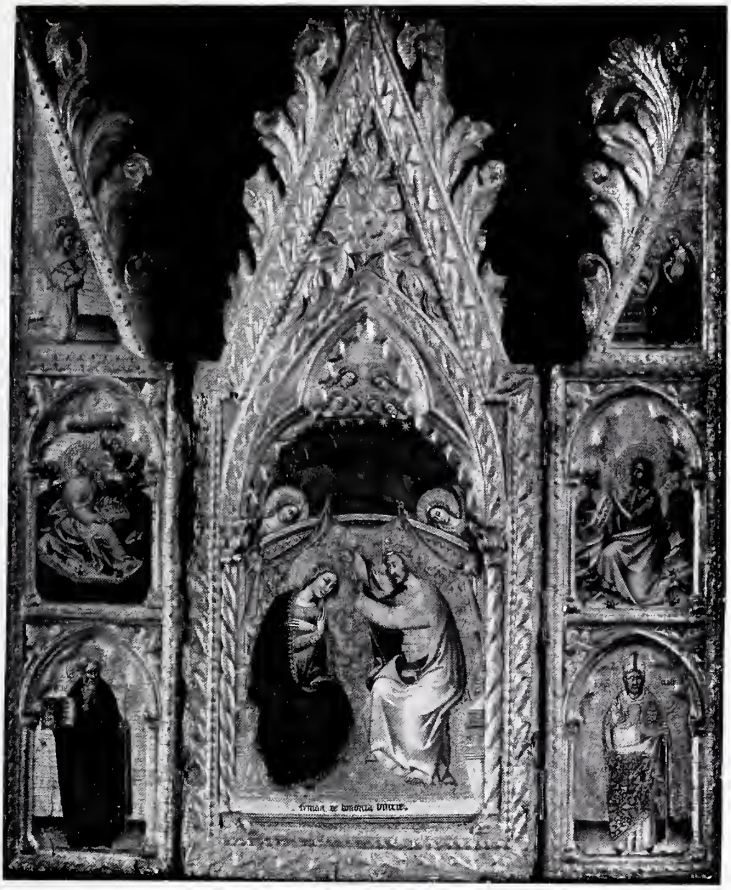
Formerly in the Marcille collection, Paris, and sold March 6, 1876, No. 61.

In the Somzée collection, Brussels, March, 1904, No. 368.

G. Rosini: "Storia della Pittura Italiana," 1848, Vol. II, p. 145.

Simone da Bologna, better known as Simone dei Crocefissi, is one of the few early masters who seldom failed to sign his pictures with his full name, thus saving critics much trouble. His manner is well known from several large *anconas* in the Pinacoteca at

Bologna, of which we may mention in particular, No. 163, representing the "Coronation of the Virgin," six Saints in full length, six in half length, and the Crucifixion. The Coronation is there treated in exactly the same way as in the present picture, and the very elongated types of the figures are absolutely the same. Yet, it is a fact that Simone da Bologna appears more attractive in his smaller pictures than in his large altar-pieces. He has a remarkable feeling for ornamental beauty and brilliancy of colour, but hardly any understanding of structural drawing or monumental design such as we meet in contemporary Florentine art. The unusual fine preservation of this little domestic altar-piece, in its old frame, adds to its interest as an example of the Bologna School towards the end of the Fourteenth Century.



No. 75. SIMONE DA BOLOGNA

No. 76. BENEDETTO BONFIGLI

BENEDETTO BONFIGLI
(1425-1496)

No. 76 The Madonna and Child, with Angels

The Madonna in a red tunic, cut square across the breast, a white kerchief which covers her head and falls on to her shoulders, and a blue mantle, looks with tender expression at the child. The Virgin offers a pomegranate to the Infant, who reclines in her lap. On the left are two red-clothed angels with long fair hair. The halos are tooled in gold. Background of rocks.

Wood, arched, 31½ by 21 inches.

There are few provincial painters more winning in spirit and more charmingly naive, in their way of reflecting impressions received from more famous and important contemporaries, than Bonfigli. It is easy, indeed, to see that he has learnt much from Gentile da Fabriano and the San Severino painters, and almost as much from the Florentine Quattrocentisti, through Benozzo Gozzoli. But it would be misleading to call him an epigon, or imitator, because he fuses all these impressions in an artistic form filled with individual feeling. His mild Umbrian temperament is the soulful element in the Madonna pictures, of which the present is one of the best. The composition may have been suggested by some of Fra Filippo's or Benozzo's Madonnas, but the sentiment as well as the decorative qualities of the picture are typically Umbrian. In these respects it stands almost on a level with Bonfigli's full-length Madonna, attended by music-making angels, in the Pinacoteca at Perugia, though the latter picture has still more charm of tone and more of that visionary quality which gives it a touch of fairyland. If the usual dating of Bonfigli's well known large Adoration of the Magi, at Perugia, as about 1450 is right, this Madonna must be assigned to the beginning of the fifties. The two pictures are evidently of the same period.

Lent by Otto H. Kahn, Esq.

MATTEO DA GUALDO
(Active 1460-1503)

No. 77 The Madonna and Child

The Virgin, wearing a rose colored tunic, a green mantle edged with gold, and a transparent veil, holds the Divine Child on her lap. He has a white tunic and a coral necklace, and in His left hand holds a bird. The highly ornamental marble throne, with a niche above, is decorated with pilasters, and is set in a light green plot of grass.

Arched panel, 23 by 15 inches.

The picture was traditionally ascribed to the Ferrarese School, but it is not distinguished by that sculptural and bronze-like quality of form which is characteristic of the creations of Cossa or Tura. It is altogether too pretty for these masters. It rather reveals some affinity with the mild and lyric spirit of Umbrian art, though the forms are more refined than in the average example of Umbrian painting. The subdued and mild colour of the picture also points to a painter who worked under the influence of the Umbrians rather than that of the Ferrarese. Such a painter was Matteo da Gualdo, one of the most talented of the artists of the Marches during the latter part of the Fifteenth Century. The closest stylistic resemblances with this picture may be observed in Matteo's triptych in the Gallery at Gualdo-Tadino, painted in 1462. There we find the same peculiar treatment of the stretched folds, which gives the mantle an appearance of *draperie mouillée,* and the same characteristic colour scheme which has almost a tone of *aquarelle.*

No. 77. MATTEO DA GUALDO

No. 78. COSIMO TURA

COSIMO TURA
(Active 1440-1495)

No. 78 The Madonna and Child

The Madonna, at full length and seated on a scarlet settee, has an ivory-white hood in addition to her traditional robes. With down-cast gaze, she contemplates the Infant who, in a green robe, is asleep between her knees. Behind the Virgin is a purplish-red, flame-like halo, the ground is pale purple, the foliage yellow-green or a grey-blue foundation. Above in two circular compartments, enclosed in an embossed design, is the Annunciation.

Wood, 21 by 15 inches.

There are few pictures, even by a master like Tura, more charmingly capricious in design, or more intimate in feeling. The sleeping Child alone is a little poem. The Madonna is very closely related to another small Virgin by Tura in the Palazzo Colonna in Rome; the rather over-emphasized ornamental details recall the enthroned Allegorical Figure, which passed from the Layard collection to the National Gallery in London.

KRESS, WASH N.G.

Lent by Harold I. Pratt, Esq.

GIOVANNI FRANCESCO DA RIMINI
(Active 1459-1469)

No. 79 The Eternal Surrounded by Angels

God the Father is despatching the Holy Spirit from His open hands. He is bearded, wears a sleeved tunic with a stole, and a green-lined mantle. On either side are two angels seen at three-quarter length; their hands are folded and they wear robes of yellow, red, puce and blue.

Wood, Tondo, 18 inches in diameter.

Formerly in the Collection of Charles Butler.

Published by Perkins in *Rassegna d'Arte,* 1915, page 74.

An unusually successful work by Giovanni Francesco da Rimini, remarkable for its decorative design and its brilliant color. A small *tondo* with the same subject is in the Cook collection at Richmond, Surrey (Cf. "Catalogue," Vol. I, No. 47), but it is inferior to the present one in quality and decorative effect.

BROOKLYN MUS.

Lent by Frank L. Babbott, Esq.

No. 79. G. F. DA RIMINI

No. 80. FIORENZO DI LORENZO

FIORENZO DI LORENZO
(1440-1521)

No. 80 Portrait of a Young Man

Bust length; three-quarters to the left. In black doublet pleated down the front, and fastened with two small buttons at the neck; above it the edge of an undergarment of fine linen. Blue eyes, bushy eyebrows, and a *zazzera* of curly light brown hair. He wears a small cap of rich red material. Strongly outlined against a distant landscape background; a river flows across the composition; several small, red-clothed figures are variously employed in rural pursuits; another winding stream meanders through the flat country beyond. Blue mountains on the horizon. Fleecy clouds in the clear blue sky.

Canvas, 20½ by 14 inches.

Formerly in the collection of the Earl of Wemyss, at Gosford.

Lent by Mrs. Benjamin Thaw.

ANTONIO DA VITERBO
(Active 1478-1509)

No. 81 The Madonna and Child, With St. Jerome and Francis of Assisi

Three-quarter length figures. The Virgin, whose blue mantle is lined with green and fastened with a morse, is seated in the centre and holds the Infant who sits on a cushion placed on her lap. The fingers of His right hand are raised, and in His left He holds a pomegranate. On the left, and further back, is St. Jerome accompanied by his lion; on the right St. Francis of Assisi with a Cross. Plain sky background.

Wood, 24 by 16 inches.

Formerly in the collection of the Marquis d'Aoust.

This picture shows Antonio da Viterbo in a rather Peruginesque mood. The composition is one often repeated by the Umbrian master, and the two Saints behind the Madonna are closely derived from Perugino's figures. The Child betrays some connection with Signorelli, but the Virgin herself shows the mild provincial strain of the Viterbo painter. Among the numerous followers of Perugino, Antonio is distinguished by an individuality that has a quaint charm of its own.

NY Met

Lent by Michael Friedsam, Esq.

No. 81. ANTONIO DA VITERBO

No. 82. ANTONIAZZO ROMANO

ANTONIAZZO ROMANO
(Active 1460-1508)

Ruskin Gallery
Phoenix

No. 82 THE MADONNA AND CHILD

The Virgin, in her traditional robes, holds on the parapet before her the standing Infant who wears a coral necklace, and is in part covered by the gauze material which He grasps in His right hand. His right hand is raised to bless in the Greek manner. The background is of gold, and patterned with floriated designs placed in ogee-shaped compartments.

Wood, 22½ by 14½ inches.

No doubt this is one of Antoniazzo Romano's most pleasing Madonnas. It repeats, with slight modifications, a composition which was almost canonical in the Umbrian School towards the end of the Fifteenth Century, and was repeated by a number of Perugino's and Pintoricchio's followers. Antoniazzo has emphasized the ornamental aspect of the picture by adorning the golden background with a brocade pattern, in the same manner that he treated the background of the large altarpiece representing the Madonna between St. Peter and St. Paul, with twelve members of the Rota, in the Vatican Gallery. That is probably Antoniazzo's finest artistic achievement, and it is only just to say that the present Madonna is closely allied to the Vatican altarpiece, both in style and quality. It was painted between 1480 and 1490.

GIANFRANCESCO PENNI
(1488-1528)

No. 83 Portrait of a Roman Lady

Half length; three-quarters to the left. In a rich puce dress, the breast, sleeves and shoulders trimmed with bands of gold material; a thin gauze insertion over the shoulders. She wears a gold coronet. Architectural background, with a rich green curtain on the right.

Canvas, 26½ by 20¼ inches.

The place of honor among Raphael's Roman pupils may without hesitation be accorded to Giovanni Francesco Penni. He approaches his master, particularly as a draftsman, more closely than any other of the painters who followed in the wake of the young Umbrian. The greater part of Penni's drawings have been honored with Raphael's name, and the same has indeed happened to many of his paintings, particularly his portraits. This is quite intelligible, when one stands before such classic examples of portraiture as Penni's representation of an "Old Man," in the Hermitage at Petrograd, a picture which almost stands on a level with Raphael's famous "Portrait of a Youth" in the Czartoryski Gallery at Cracow. The present portrait of "A Roman Lady" is most closely connected with the portrait in the Museum at Strassburg, though not quite so purely Raphaelesque in composition and expression as that picture, which is composed on the pattern of a Raphael. It must have been executed during Penni's very latest period; he died almost as young as his master, 40 years of age, in 1528.

No. 83. GIANFRANCESCO PENNI

IV.

LOMBARD SCHOOL

VINCENZO FOPPA
(1430-1515)

No. 84 The Madonna and Child, with Angels, and a Donor

The Madonna, seen in full front and nearly at full length, is enthroned. On either side, and at the back, of the throne an angel draws aside the curtain which forms a canopy. The Child places His left hand on the book that rests on His lap and, with a gesture, turns towards the diminutive half length figure of a man who kneels in the left foreground.

Wood, 29¾ by 22 inches.

Published by Malaguzzi-Valeri in *Rassegna d'Arte,* 1909, page 84.

This is a mature, not to say late, work by Foppa, related to the large enthroned Madonna in the Brera gallery. The lovely angels who are drawing aside the curtains remind us already of Foppa's pupil, Borgognone, but the Virgin is perfectly characteristic of the older master.

Lent by Dan Fellows Platt, Esq.

No. 84. VINCENZO FOPPA

No. 85. BOLTRAFFIO

GIOVANNI ANTONIO BOLTRAFFIO
(1467-1516)

No. 85 Portrait of a Young Man

Bust length; slightly turned to the left. In a black doublet, and a black cap which has a *placchetta* on the left side. Long hair falling onto the shoulders. Red curtain background.

Wood, 19 by 13½ inches.

There are few portrait painters who have been more successful in creating a definite style of their own than Giovanni Boltraffio. All his portraits have a remarkably calm and dignified appearance, a broad, powerful form and a deep and thoughtful expression. Although strongly influenced by Leonardo da Vinci, Boltraffio always remains an individual interpreter of human character. He interests us less as a pupil of Leonardo than as an excellent representative of the purely Lombardic trend in Italian Renaissance art, at the end of the Fifteenth Century.

The present picture may be compared to Boltraffio's well known portrait of Girolamo Casio in the Brera Gallery in Milan, a man of the same full, broad type and sedate expression as the model in this portrait. The peculiar arrangement of the cap is also to be found in other portraits by Boltraffio.

Lent by Wm. G. Mather, Esq.

ANDREA SOLARIO
(Active 1493-1515)

No. 86 The Madonna and Child

The Virgin, in red robe and blue mantle lined with yellow, holds to her left breast the nude Infant who reclines in her arms. A red curtain in the right background. A peep of landscape through the casement on the left.

Canvas, 20 by 14 inches.

Formerly in the Pitti collection, Florence; in the Finzi collection, Cremona; and in the Crespi Gallery, Milan.

Berenson: "Study and Criticism," 1903, Vol. I, p. 107.

Berenson: "North Italian Painters," 1907, p. 294.

Venturi: "La Galleria Crespi," p. 230, where it is dated later than the "Madonna" in the Brera but earlier than the "Vierge au Coussin Vert," of the Louvre.

Rassegna d'Arte, 1913, p. 91.

Fortunately this picture is so well known and appreciated that hardly any comment is called for. It is indeed one of the most attractive Madonnas by Solario, and if we have to compare it with any other, it should be with the well known picture representing the Holy Family and St. Jerome, dated 1495, in the Brera Gallery. That perhaps is the loveliest religious painting by the master, known. The present Madonna may be a few years later, yet it has the same tenderness of feeling as the Brera picture, the same light colour and beautiful landscape view.

No. 86. ANDREA SOLARIO

V.

VENETIAN AND OTHER NORTH ITALIAN SCHOOLS

SIMONE DE CUSIGHE
(Active 1380-1410)

No. 87 St. Anthony Abbot and Other Saints, Enthroned

Enthroned in the centre of the wide and architectural setting is St. Anthony Abbot, who holds his bell in his right hand and a crozier in his left. On the extreme left, and equally detached from the other Saints, is St. Jovita, who stands on a spiked wheel. Between that and the principal figure is St. Gottardo, in full ecclesiastical robes. On the right are St. Bartholomew, with his knife; and, in another panel, on the extreme right, is St. Anthony of Padua, holding a heart in his right hand.

Wood, heightened in the centre, 24½ by 75 inches.

Inscribed in the centre with the artist's name: *"Simon Pinxit."*

Simone de Cusighe is also known as Simone dal Peron, both Cusighe and Peron being names of villages near Belluno. He is one of the best known Friulian painters of the end of the *trecento*. In 1397 he finished the altarpiece for the high altar in the Duomo at Belluno; he died before 1416. Crowe and Cavalcaselle ("History of Painting in North Italy," Vol. III, p. 59), mention five pictures by Simone as then in the Casa Pagani at Belluno, one of them being the picture here on exhibition.

No. 87. SIMONE DE CUSIGHE

BARTOLOMMEO VIVARINI
(Active 1450-1499)

No. 88 THE ADORATION OF THE MAGI

In the right foreground the Virgin is seated under the porch of a house, in the doorway of which stands a serving maid. The eldest Mage has just made his offering, which Joseph is holding, and kneeling reverently he touches the feet of Christ. The second of the Magi, wearing a rich head-dress, is about to offer his present. Behind, and more to the left, the youngest of their number stands in a dignified position. In the middle distance, to the right, are the ox and ass, and in the background a lake, above which a *rocca* tapers up into the sky and is crowned with buildings. In the left background are pages exercising the horses of the Magi. Six small groups, of five cherubs, five seraphs each, are set in the sky.

Wood, arched, 20½ by 11 inches.

Formerly in the collection of Sir William N. Abdy, and sold at Christie's, May 5th, 1911, No. 131.

Berenson: "Venetian Painters in America," p. 15.

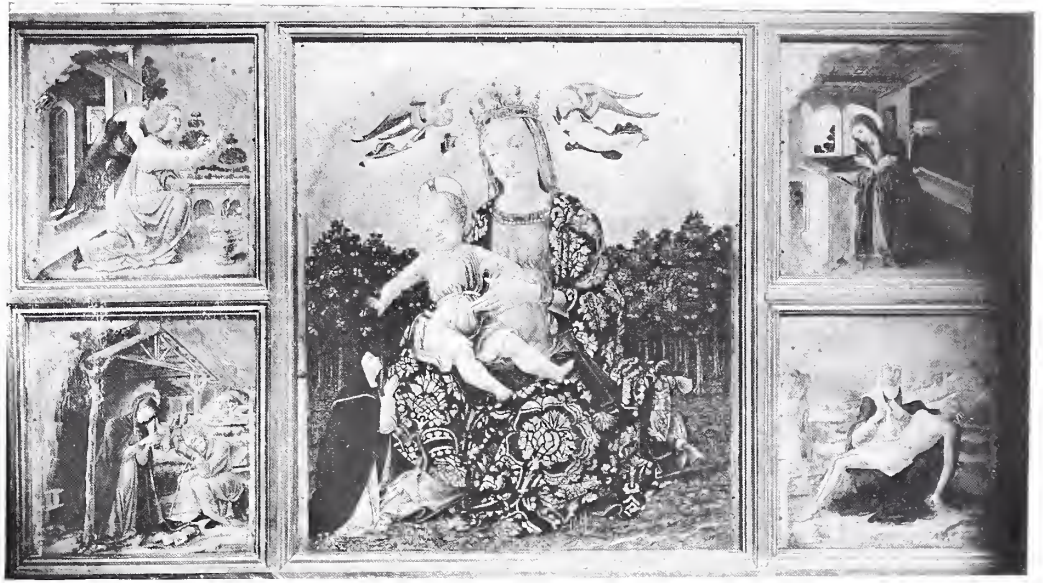
This picture, which is one of Bartolommeo's earliest and most attractive works, has been well analyzed both from an aesthetic and stylistic point of view by Dr. Tancred Borenius in an article in the *Burlington Magazine* July, 1911, from which the following lines may be quoted:

"The whole picture possesses a certain graceful grotesqueness which is singularly fascinating. We find

no trace here of the monotonous designer of enthroned Madonnas and Saints; the composition is quite free and yet skillful. The distance has all the fancy and gaiety of a Carpaccio background *in nuce*. There can be no doubt that the exceptional qualities of this little painting, in a large measure, are due to an impetus received by Bartolommeo through studying the works of Jacopo Bellini and Mantegna. The traces of their combined influence are clearly visible in it."

Lent by J. Pierpont Morgan, Esq.

No. 88. BARTOLOMMEO VIVARINI



No. 89. BARTOLOMMEO VIVARINI

BARTOLOMMEO VIVARINI
(Active 1450-1499)

No. 89 The Madonna and Child, with Various Biblical Scenes

In the centre panel the Madona's voluminous mantle is trimmed with pearls. She is seated on a cushion, placed in a flowery meadow bounded by trees in full fruit. The infant wears a long white robe. An angel on either side, in the gold sky, places the crown. In the left foreground kneels the diminutive figure of a Dominican nun, with hands raised.

In the left and right lower compartments are the Nativity and a Pietà. In the left and right upper sections, the Annunciation.

Wood, each panel arched; the center 20½ by 17¾ inches, the side compartments 9½ by 9¼ inches.

Formerly in the collection of the Earl of Wemyss.

Berenson: "Venetian Painting in America," 1916, p. 18, note.

This very important work, from the finest period of Bartolommeo's artistic activity, has many obviously attractive qualities, and consequently hardly requires any comment here. It is strikingly gay and brilliant in colour, and appealing as illustration. Nobody can see it without being impressed by it.

The distance between this picture and Mr. Morgan's early Epiphany, both in spirit and execution, is apparent, and might indeed afford an opportunity for some interesting observations as to Bartolommeo Vivarini's artistic evolution.

Lent by Philip Lehman, Esq.

GREGORIO SCHIAVONE
(Active 1440-1470)

No. 90 The Madonna and Child

The Madonna is seen at half-length, on the further side of a parapet. She wears a richly jeweled crown, and raises her right hand as she muses over the Infant who, covered with a transparent drapery, reclines in the foreground between two vases of long-stemmed lilies. The setting is architectural, the columns being red with black capitals. A richly brocaded hanging of brown and gold, below the niche in the background.

Wood, 27 by 20½ inches.

This rather stern master must have been in an unusually sweet, and harmonious mood when he painted this lovely Madonna. It can hardly be by any other known painter; it is too fine for Benaglio, or any other Veronese follower of Squarcione. The Madonna's essential features are the same as in Schiavone's picture in the Turin Gallery, though she is a little faint in tone. Her gesture expresses that capricious refinement so characteristic of the master. Happily enough, the archæological details, which are so abundant in Schiavone's pictures, are here relatively few and arranged with unusual decorative taste; they thus produce, in conjunction with the golden brocade, the white lilies, and the red ornamental framework, an effect that is not only pleasing but captivating.

FOGG

Lent by A. Kingsley Porter, Esq.

No. 90. GREGORIO SCHIAVONE

No. 91. DOMENICO MORONE

DOMENICO MORONE
(1442-1503)

No. 91 A Dominican Legend

In the right foreground the young Lord Napoleone, the nephew of Cardinal Stefano di Fossa Nova, has just been thrown from his horse, which has a blue saddle, and been killed on the spot. He is being brought back to life by St. Dominic, who makes the sign of the Cross over his prostrate form. In the middle distance, Napoleone, now revived, is presented by St. Dominic to the Cardinal who is attended by ecclesiastics and others. In the left foreground a pair of figures near a high wall; a hound lies on the ground; in the centre background the chapter-house; an owl is in a tree on the farside of the embattled wall; on the right is a church with a fresco of the "Madonna" in the lunette.

Wood, 13 by 16 inches.

Formerly in the collection of John Edward Taylor, London, and sold July 5, 1912, No. 13, under the name of Jacopo Bellini.

Berenson: "North Italian Painters," p. 266.

This little picture should be studied in connection with another small painting in the Ashmolean Museum Oxford, representing a Monk preaching in a Piazza. Both pictures have been justly ascribed by Mr. Berenson to Domenico Morone; they very closely approach in style the large composition, formerly in the Crespi Collection in Milan, which represents the fight between the Gonzaga and the Buonacolsi on an open place in Mantua. That is signed by Morone and dated 1484. Unfortunately the frescoes which he painted in Verona are mostly ruined or poorly preserved. The present picture, in conjunction with the two others mentioned above, show Morone as a very able painter of architectural views, besides being an entertaining illustrator; he may in this respect be called a precursor of Canaletto and the other Venetian *veduta*-painters.

NY Met *Lent by Michael Dreicer, Esq.*

DARIO DI GIOVANNI
(Active 1420-1498)

No. 92 St. Bernardino of Siena

Full length figure of the Saint, in a Franciscan habit, and girdle, standing towards the right and wearing sandals. A red-bound book is in his right hand. In his left he holds the circular tablet, with the Sacred Monogram carved within it. The mitre by his left side and the two by his right recall that the bishoprics of Siena, Ferrara and Urbino were offered to him in vain. His name is inscribed across the panel.

Wood, canopied, 71 by 28 inches.

This characteristic, and decorative, figure of St. Bernardino is evidently the work of a painter who very strongly felt the influence of the Paduan School about the middle of the Fifteenth Century. The hard and minute drawings both of the plants and the figure, and the relief work in the decorative details prove the painter's connection with the art of Squarcione and Crivelli. The same peculiarities and morphological details may be observed in Dario di Giovanni's signed altarpiece in the Museo Civico at Bassano, representing the Virgin of Mercy between the Baptist and St. Bernardino; particularly, the very characteristic feet and hands prove the identity of the master. Dario di Giovanni, called in contemporary documents "Pictor Vagabundus," worked in the Romagna as well as in the Veneto (Asolo, Treviso, Conegliano); his art is a typical product of the Veneto-Romagnolo current, about the middle of the Fifteenth Century.

No. 92. DARIO DI GIOVANNI

No. 93. FILIPPO MAZZUOLA

FILIPPO MAZZUOLA
(Active 1475-1505)

No. 93 The Madonna and Child, with St. John and St. Catharine

Three-quarter length figure of the Madonna, in red robe, cut square at the breast, and a mantle bordered with gold. She is seated on a throne which has a cloth of honour with a red and white edging. Beneath red curtains, and against a dark background stand St. John the Baptist on the left, and St. Catharine, with her wheel, on the other side. A parapet, with the inscription in the *cartel* unfortunately obliterated.

Wood, 32 by 20½ inches.

The attribution of this picture to Filippo Mazzuola, is based more on its general eclectic character, in which elements from Venice, Verona and Parma are plainly discernible, than on the morphological details. Yet we observe such features of the Madonna and St. Catharine as the small mouth, the eyes and the nose, which are very similar to those that may be observed in the figures in Mazzuola's signed altarpieces in London and Berlin; the St. John is almost the same figure as the Saviour in the little, signed picture by Filippo Mazzuola in the Raczynski collection in Posen.

The picture is probably an early work by Filippo, painted about 1480, or a little later. It is more primitive in feeling, and more provincial, than his later works in which the Venetian influence becomes more dominating.

LORENZO LOTTO
(1480-1557)

No. 94 PORTRAIT OF A YOUNG MAN

Half length, nearly full face. In a black doublet edged with fur, and a black cap. His left hand is gloved, and he holds the other in his right. He has long hair and a beard. Grey background.

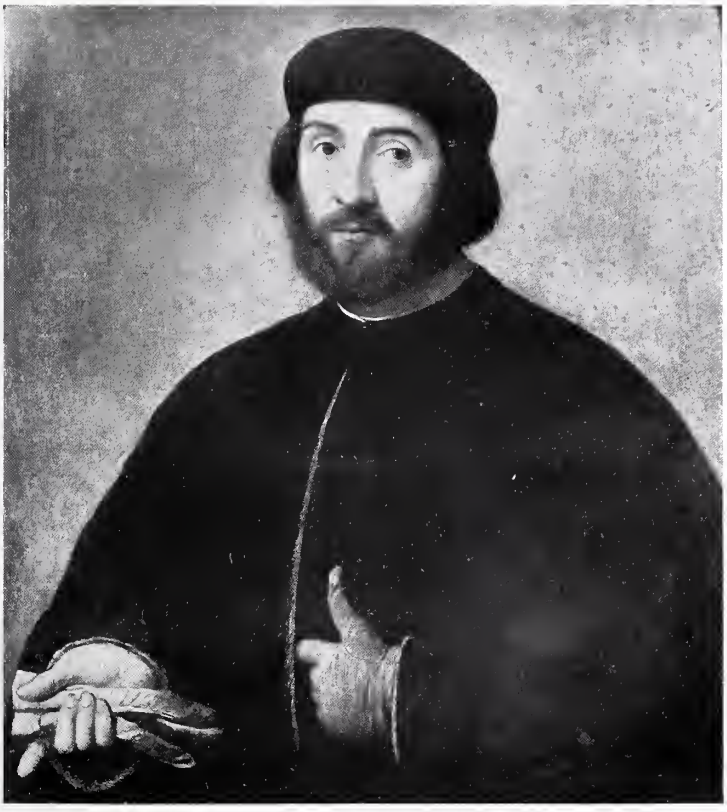
Canvas, 27½ by 25 inches.

About 1854 in the collection of the Duke of Devonshire; and seen by Waagen ("Art Treasures," Vol. III, p. 345), who first attributed it to Lorenzo Lotto.

Subsequently in the collection of Count Goloubew, Paris.

Graves: "Summary of Waagen," p. 112.

Evidently a late work, painted after 1545, but still reflecting Lotto's appealing power of human characterization.



No. 94. LORENZO LOTTO

No. 95. MARCO PALMEZZANO

MARCO PALMEZZANO
(1456-1543)

No. 95 THE MADONNA AND CHILD, WITH SAINTS

Small half length figures seen on the far side of a parapet. The Virgin, with folded hands, contemplates the Infant who, nude, is seated in the immediate foreground. Behind Him is St. John the Baptist, and more to the left St. Joseph. On the right St. Catharine, with the palm branch. Architectural background on the left; on the right a landscape, the Annunciation to the shepherds, and an Anchorite in the Desert.

Wood, 24 by 36 inches.

Signed, in a cartel on the parapet: *"Marchus palmezanus, pictor foroliniensis, faciebat,* 1525."

Formerly in the Collection of Charles Butler at Hatfield, Herts.

Lent by Michael Friedsam, Esq.

BROOKLYN

ZAGANELLI DA COTIGNOLA
(Active 1495-1518)

No. 96 St. Lucy

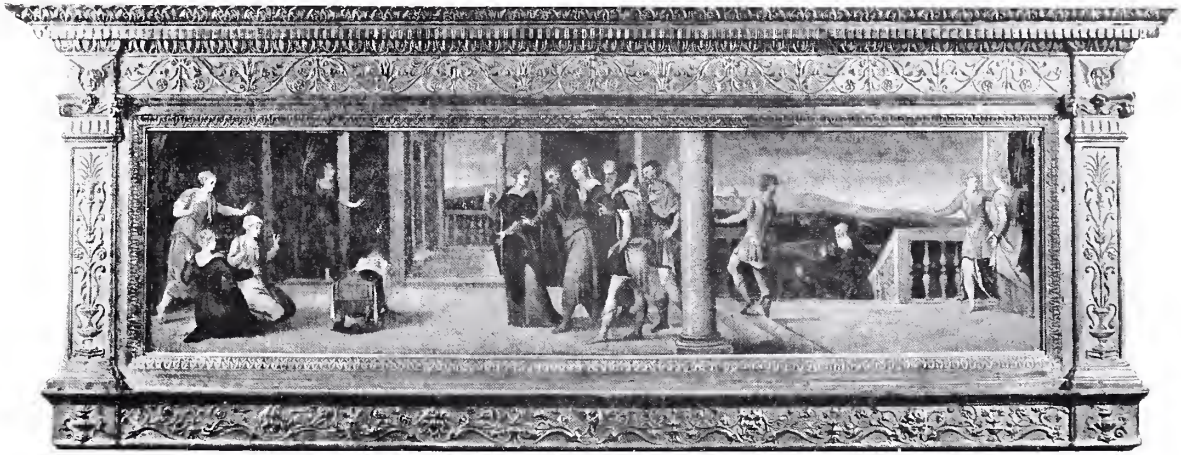
Full length, standing on a terrace in front of the crenellated walls of a castle. In a richly brocaded gown, bordered with pearls, and a dark red mantle lined with blue. Her hair falls in profusion onto her shoulders. In her raised right hand she holds a dagger; in her left is a dish, in which float her eyes. Two angels on small clouds hold the crown of marytrdom above her head. Gold background.

Wood, 73 by 29 inches; the top of the panel cut away at the corners.

This statuesque figure of St. Lucy is a characteristic work from the studio of the Zaganelli brothers, Francesco and Bernardo. It is difficult to tell which of the two brothers painted this figure, because they cooperated very closely. They jointly signed many of their works. Francesco, however, was the better artist and the leader of the workshop at Cotignola, Bernardo being his assistant.

This picture stands on a level with the paintings that the brothers executed conjointly. It may be compared with the large altarpiece in the Brera Gallery, dated 1499, in which exactly the same facial type and the same sculpturesque treatment of the folds are again found.

No. 96. ZAGANELLI



No. 97. BONIFAZIO DEI PITATI

BONIFAZIO DEI PITATI
(1487-1553)

No. 97 The Infant Moses in Pharaoh's Palace

The Infant is in his cradle to the left, on the raised terrace of an Italian palace; he is the object of much attention on the part of four of the gaily attired ladies of the court. In the centre Pharaoh, led by his daughter and accompanied by courtiers and senators, advances towards the infant, while other figures in Venetian costume hurriedly approach from the right. Small whole length figures. A wide landscape in the background.

Canvas, 9¾ by 40 inches.

Formerly in the Collection of Charles Butler.

Exhibited at Burlington House, 1881, No. 202.

In the sale of the Butler Collection, May 25, 1911, No. 106.

This graceful little picture is an excellent example of Venetian cassones which, by the way, are much less numerous than Florentine cassones during the Renaissance. It has all the charm of glowing colour and light that we find in Bonifazio's large pictures, but at the same time more intimacy and naturalness than his mostly over-crowded altarpieces have. It shows how free the Venetians were in the interpretation of Biblical motives, and how well they understood how to fuse a traditional story into a setting of contemporary architecture and actual landscape views.

GIROLAMO MAZZUOLA
(1500-1569)

No. 98 Portrait of Ottaviano Farnese, Second Duke of Parma

Three-quarter length. Turned to the left, but looking toward the right. He wears a rich red underdress, breast-plate with lance-rest, rere-brace and vambrace, the taces being attached by dark blue velvet ties; a white tournament scarf with thin black stripes is on his left arm, and a red scarf over his shoulder. The right hand rests on a blue plumed helmet, placed on a table by his side.

Canvas, 50 by 40½ inches.

Formerly in the collection of Duca di Cardinale, Naples, subsequently in that of Principe Del Drago, at Rome.

Girolamo Mazzuola (Bedoli), the central master of the Parma School about the middle of the Sixteenth Century, is well known through a number of interesting pictures from the Farnese collections in Parma and Naples. We wish in this connection particularly to draw attention to the portrait of a "Man with an Hour Glass" in the Parma Gallery, and to the representation of the "Adoration of the Child by Various Saints" in the Museum at Naples. In both of these pictures may be observed the same prominent hands with very long separated fingers, as in the present portrait, and the same peculiar drawing of the heads with a tendency

No. 98. GIROLAMO MAZZUOLA

towards elongation of the features, as well as the characteristic form of the ears. Girolamo Mazzuola was a very fluent master of the brush, more nervous and modern in feeling than Moroni (to whom this picture was once ascribed), and a more vivid colourist.

The identification of the person can be proved by some medals representing Ottaviano Farnese, two of which were executed by Pastorino in 1552 and 1556. (Compare "*Jahrbuch der Kunsthistorischen Sammlungen,*" Wien, 1891, pl. VIII, 1, 10.)

The likeness between the head in this painting and that of the earlier medal is striking. In the later medal, the beard of the man is already grown a little longer, and the face has become somewhat fuller. Ottaviano Farnese was, according to Litta ("Famiglie Celebri"), born in 1524, and was thus at the time of the execution of the first medal 28 years old, an age which seems to correspond with that of the man represented in the present picture.

Ottaviano married Margaret of Austria, the daughter of Charles V, in 1539, and died in 1580. He was, with all his vices and virtues, a characteristic Farnese prince, prominent in the political intrigues of the time, and one of the protégés of Pope Alexander III.

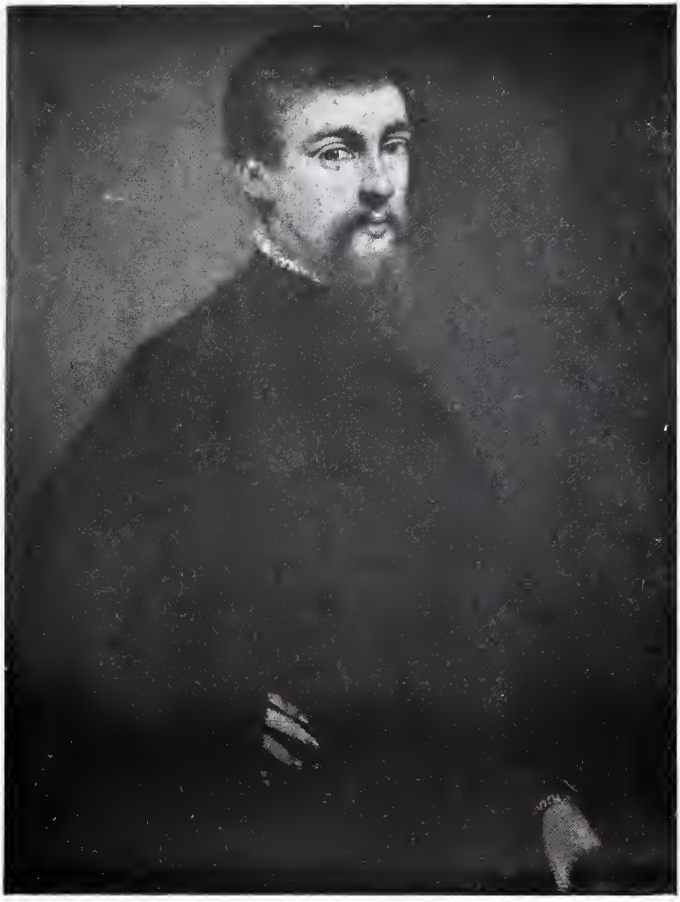
JACOPO TINTORETTO
(1518-1594)

No. 99 PORTRAIT OF A YOUNG MAN

Three-quarter length; three-quarters to the right. In a black doublet with small ruff, a thin gold chain and a girdle. Short brown beard and full lips. He holds his gloves in his left hand; his right hand to his waist. Neutral background.

Canvas, 35 by 27 inches.

Lent by Michael Friedsam, Esq.



No. 99. JACOPO TINTORETTO

No. 100. JACOPO TINTORETTO

JACOPO TINTORETTO
(1518-1594)

No. 100 Portrait of a Young Man

Half length figure, turned three-quarter to the left. In a black doublet with a white ruff. Red curtain on the right; background to the left of neutral tone.

Canvas, 25 by 21 inches.

Formerly in the collection of Baron Schacky, at Munich.

Considerable difference in style and quality may be observed between the two portraits by Tintoretto here. The larger one is a fine early work, revealing memories from Titian's workshop, yet more romantic in sentiment, more appealing in its presentation of the human motive than in most of Titian's works. It may be compared with Tintoretto's portrait in the Prado Gallery at Madrid, of about 1530, and takes a prominent place among the early works of the master.

The smaller portrait, representing a "Young Man" in black silk dress, is a characteristic example of that larger group of Tintoretto's portraits which were executed after the middle of the Sixteenth Century.

LEANDRO BASSANO
(1559-1622)

No. 101 Portrait of Agostino Barbarigo

The Doge has a long, grey beard and blue eyes. He is seen at three-quarters length, and is turned three-quarters to the right. Habited in the full robes of his office, he wears a rich, broad mantle of gold and lemon-toned damask, decorated with floriated designs and lined with crimson silk, full sleeves edged with ermine, and a linen cap under his *corno* (or ducal cap); a red curtain, and an architectural setting. On the pedestal on the right is a heraldic escutcheon which, however, is not charged with his arms.

Canvas, 68 by 53 inches.

Born in 1419, he was Podestà of Verona and Padua, and Procurator of San Marco before bowing himself onto the ducal throne as seventy-fourth Doge of Venice in 1486, at the age of 66. One of the most important events in his *dogado* was his official reception of Beatrice d'Este. His portrait is seen in the altarpiece of the "Madonna, with St. Agostino and St. Marco with Angels," in the Church of St. Pietro Martire at Murano.

Formerly in the collection of the Gradenigo family, one of the most ancient in the Veneto and one which gave two Doges to the republic. Subsequently in the possession of Antonio Gradenigo circa 1860.

The attribution as well as the identity of the Doge was determined by Mr. Berenson on the basis of the portrait, bearing the name of Gentile Bellini, in the collection of Lord Harcourt, at Nuneham, near Oxford.

No. 101. LEANDRO BASSANO

VI.

SICILIAN SCHOOL

SICILIAN PAINTER
(Late Fifteenth Century)

No. 102 THE ANNUNCIATION

The Virgin kneels in her bed chamber before her Prie-Dieu, on which is an open Book of Hours. Her long, flowing mantle is of gold brocade. In a recess at the back is her bed. In the centre is a vase containing lilies, past which the Holy Dove flies towards the right. On the left kneels the Archangel Gabriel, holding the scroll inscribed: *"Ave Gracia plena. Dominus te[cum]."* A landscape seen through the casement.

Wood, 16¾ by 21 inches.

Formerly in the collection of Arthur Hughes, London.

The peculiar mixture of Venetian and Flemish elements of style in this picture makes it probable that it was painted in Sicily, where these currents from different schools crossed. It is the work of a painter of the end of the Fifteenth Century who, after he had felt some influence from Antonello da Messina's art, came in contact with Flemish painting.

No. 102. SICILIAN PAINTER

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Printed by The Barnes Printing Co.
New York

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